



Teachers Handbook

1993-1994 Season



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THE NORTH CAROLINA SYMPHONY

TEACHER'S HANDBOOK

1993-94

Doug Fordham, Editor

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The North Carolina Symphony
2 East South Street
Raleigh, N.C. 27601

Jackson Parkhurst, Director of Education

Preface

The North Carolina Symphony is looking forward to another season of education concerts across the state. In preparation for your concert, we have prepared this Teachers Handbook for your use in the classroom. We hope you will find it helpful, and we are grateful to the music educators who wrote it.

We particularly want to encourage music teachers to include classroom teachers in preparation for North Carolina Symphony education concerts. Let them know about the materials available, concert date, and especially the words to the songs; I see so many teachers who do not know the songs. Not all teachers are going to get involved, but many will if given the opportunity.

This year's editor, Doug Fordham, was our summer intern from the Institute of Government. (This is a great program for the North Carolina Symphony, and I hope it is also for the interns.) Doug is from Bridgewater, NJ and is a rising junior at Wake Forest University. He is an English major and will be going to study in England this fall. Doug also has musical interests that helped with his North Carolina Symphony work this summer. Doug has been a pleasure to work with. We thank him for his hard work and wish him all the best in the future.

We welcome your comments, compliments, and criticisms on all aspects of our program. We take all input into account when making plans for future seasons. We are grateful for the supportive relationship we have with North Carolina's music educators and look forward to years of continued cooperation.

Jackson Parkhurst
Director of Education

1993-94 EDUCATION PROGRAM

Ludwig van Beethoven
(1770-1827)

Egmont Overture
by Norma Walter
& Jennifer Swint

ABOUT THE COMPOSER:

Have you ever been by yourself in a place so quiet that you felt as if you were the only person left on earth? Can you imagine what a sense of loneliness a person who never hears a sound must feel? Imagine being a musician who has heard, played, and even composed music since you were a small child. Now these beautiful sounds, that had been so much part of your life, only exist in your memory. If you can imagine these things, you will possibly begin to understand why Ludwig van Beethoven, the great 19th century composer and pianist, was known as an angry, bad-tempered and often insulting man. He was angry - angry at the world. Just trying to accept and go on composing with such a handicap must have been almost impossible for such a musical genius. Beethoven, however, did not give up. In fact, some of his greatest musical works were written during the time that he was under this great emotional stress.

Music had always been a part of Ludwig van Beethoven's life. He was born in Bonn, Germany, December 16, 1770, into a family where both his father and grandfather worked as musicians at the palace. His grandfather was conductor of the choir and young Ludwig often visited him at the court to hear the orchestra and choir, or to listen to the organ concerts in the chapel. At home, Ludwig and his grandfather often played and sang together. Ludwig's father worked as a singer at the palace, but was not a very good one. He spent much time away from home drinking with his friends. Because of his over-use of alcohol, he was a mean and abusive parent. He did not spend much time with Ludwig and his two brothers until Ludwig was four years old when his father announced that he was going to teach Ludwig and his two brothers to play the violin and piano. The brothers were not very interested in their lessons, but Ludwig seemed to take to music naturally. Soon Ludwig's father only concentrated on his young son to the point of being a slave driver. He remembered how young Mozart had made money for his family by giving concerts all over Europe and he wanted his young son to do the same for his family. He forced Ludwig to practice many long hours every day. Often Ludwig would be so tired that he would cry and fall asleep at the piano.

When his father wasn't around, Ludwig began making up pieces of his own, but when his father caught him he scolded him for wasting time, telling him that if he did not play the notes in front of him he would amount to nothing. At the age of eight he went to study organ at the chapel in the palace. More than anything else, however, Ludwig wanted to know how to write music. When Ludwig was thirteen years old he left school in order to work full-time as the organist and composer at the palace. With the money he earned he was able to be a big help to his family. When Ludwig was seventeen a new Archbishop was appointed to the palace. The Archbishop felt that Ludwig had such a great musical talent that he made arrangements for him to go to Vienna to study with Mozart. Mozart was very impressed with Beethoven and told people that he would make a great name for himself in the world. After only a few months in Vienna, Ludwig was called home for his mother was very sick and died soon afterward. However, about five years later Beethoven returned to Vienna to study with Joseph Haydn and never returned to his home town.

Beethoven quickly became popular in Vienna as a pianist, teacher, and composer. He had many students from the wealthiest families in Vienna and received so many commissions to write music that he could not fulfill all of them. His problem was that he was so busy thinking about music and hearing wonderful melodies in his head, that he thought little about himself or the social graces. basically, he was a slob both in his own dress and in his living quarters. He had to move every few months because of his temper. he couldn't keep servants and the landlords were appalled at the condition of the rooms that he rented from them. he often wrote musical ideas all over the walls and window shutters.

Despite his personal problems and strange ways, he remains one of the greatest composers of all time. He stated that his inspiration for writing music often came from observing the beauty of nature and spending many hours walking through the countryside close to Vienna. His works are numerous and include nine symphonies, five piano concertos, sixteen string quartets, ten sonatas for violin and five for cello, thirty piano sonatas, two masses, huge amounts of music for small chamber groups, one opera, and incidental music for plays.

When he was thirty-two years old his hearing began to deteriorate until he became totally deaf. Now he could only feel within himself the music that he composed. He became alienated from society and played his last public piano performance in 1815. One of the last compositions that he conducted before his death was his Ninth Symphony. It is said that when he finished conducting he had to be turned around to face the audience before he was aware of the thunderous applause.

At the end of his life many physical ailments plagued him until he died in 1827. Reports of his death state that in his final moments Beethoven awoke from a coma and shook his fist at the heavens. There was a dramatic clap of thunder, a flash of lightening, and Beethoven was dead.

Twenty thousand people crowded the streets at his funeral. He is still remembered today as the composer who bridged the gap between the stricter musical styles of the eighteenth and early nineteenth centuries to the more expressive and freely imaginative musical works that were written during the later nineteenth and early twentieth centuries.

ABOUT EGMONT: THE PLAY

The *Egmont Overture* was commissioned in 1810 for a play of the same name written by Goethe. The play *Egmont* is often described as a historical panorama of the events transpiring in the Netherlands at the time of the reformation when the new Calvinist theology was in direct conflict with the dictatorial rule of Spain under Philip II. It was a time of both religious (Catholic vs. Protestant) and political (Spain vs. the Netherlands) upheaval. Prior to this time the Netherlands had been under the rule of the Holy Roman Emperor, Charles V, who was the father of Philip II. After years of conflict this dispute led to a declaration of independence by the Netherlands. Goethe's play

centers around this period of upheaval that directly precedes the revolt of noblemen in the Netherlands which led to war with Spain.

Plot Synopsis

Act I:

In the opening scene (a crossbow contest crowded with quickly sketched individual characters) we first hear of Count Egmont, a national hero for his military successes against the French, and a man of tolerance in religious matters. The next scene takes place in the palace of Margaret of Parma, Philip's regent in the Netherlands, with the conversation dwelling on Egmont and the danger to good order caused by his popularity. The third scene moves to the home of Clärchen and her mother. It is through their conversation that we learn that Egmont loves Clärchen and is a frequent nocturnal visitor, while her lover Brackenburg, in despair, has acquired some poison with which to kill himself.

Act II:

The second act opens with a crowd scene, but no longer genial and harmonious. At the height of the tumult Egmont appears in person for the first time and calms the throng. The second scene follows Egmont to his house where in a conversation with his servant he shrugs off serious political cares that are insistently put to him by his old friend William of Orange who is later to become the leader of the revolt against Spain. We learn that the Duke of Alba is marching from Spain into the Low Countries and plans to repress not only the populace but lead a pre-emptive strike against the nobility. Egmont refuses to listen to William's urgent plea that he should leave Brussels and not meet Alba when he arrives. He argues that such provocative non-cooperation would precipitate the war they are trying to avoid.

Act III:

In the first scene Margaret of Parma accepts the fact that the arrival of Alba makes her resignation inevitable. Then Egmont appears in Clärchen's house and the private and the public personalities embrace.

Act IV:

In the fourth act we are back on the streets which are now patrolled by Alba's soldiers and we hear conversations between citizens about the latest restrictions. We then move to Alba's palace where the last preparations for the coup against the local nobility are being made. In response to an invitation which it would be treason to refuse, William of Orange and Egmont will put themselves into Alba's hands and be arrested and executed on a trumped-up charge. Orange realizes something is not right and does not accept the invitation. Egmont falls into the trap, the arrest is made, and Egmont is led off to prison.

Act V:

The scenes in this act alternate between Clärchen and Egmont. After being told that they are building Egmont's scaffold, Clärchen takes the poison that belongs to Brackenburg, her former lover. After learning of his fate, Egmont while sleeping has a vision of an allegory of Freedom, bearing the features of Clärchen, who gives him a crown of victory as a token that his martyrdom will eventually bring liberty to his country,

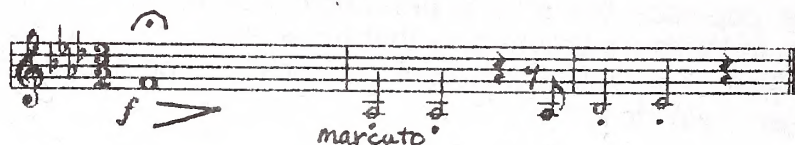
Awakening refreshed he goes triumphantly to his execution in the knowledge that his death is unleashing a popular revolt which will sweep the Spanish tyranny away.

ABOUT EGMONT: THE OVERTURE

This overture and additional incidental music for the performance of the tragic play *Egmont* was commissioned by the German poet and dramatist Goethe in 1810. Originally the term *overture* was given to the introductory movement in the Baroque suite. This movement consisted of a slow beginning section followed by contrapuntal material. The *Egmont Overture* resembles the Baroque overture form with its slow beginning followed by a rapidly moving section, but is not contrapuntal.

Beethoven may have tried in his *Egmont Overture* to associate the music directly with the events contained in the drama, but no one knows for certain. This overture now stands on its own musical merit because the play is seldom performed today.

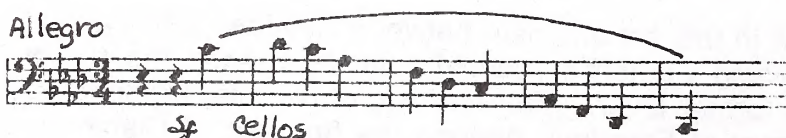
The opening slow section begins with a loud commanding sound typical of Beethoven.



After these somber chords, the woodwinds enter with a tender melodic line.



After about two and a half minutes, the tempo becomes more brisk. The theme is built on chordal patterns and spans two octaves. The accompaniment is a series of repeated notes.



A transition grows out of the repeated notes followed by the repetition of the first theme in the violins. A second theme enters constructed of material found in the slow introduction.



This section is followed by a short development section using the first five notes of the first theme played by various woodwinds. The music then moves to a recapitulation.. A coda follows using the contrasting second theme.

Thus far this work has been in sonata form: an introduction, the exposition statement of two contrasting themes, a development, a recapitulation, and a coda built on the previous themes. To this structure Beethoven adds a second coda that is not related thematically to the remainder of the overture. The long buildup to the climatic point contained in this second coda is a favorite technique of Beethoven.

It is reported that Beethoven did not accept payment from the management of the Hoftheater in Vienna for the music to *Egmont* because it was written merely for the love of the poet Goethe. He dedicated the score to the Archduke Rudolph, but for unknown reasons (maybe only by mistake) the dedication was omitted on the score. The overture was published during Beethoven's lifetime with orchestral parts in December 1819 and the piano score in February 1811. E.T.A. Hoffman, the most prominent among the early critics who immediately recognized the eminence of Beethoven, began his review of the *Egmont overture* with these words: "It is indeed a gratifying aspect to see two great masters united in a wonderful work and a happy fulfillment of every expectation of the shrewd connoisseur." Hoffman believed that Beethoven had intended to glorify in music the love of Egmont and Clärchen. Since that time many others have hypothesized that the contrast between the slow introduction and the allegro illustrate the contrast between brutal force and the imploring lament (the Spanish tyrants and the enslaved Netherlands). Many scholars also believe that shortly before the change to the 4/4 meter in F major, Egmont's head falls by a sharp stroke of the sword. Then, after a short transition in the woodwinds triumphant flourishes of liberty resound in the second coda.

BEETHOVEN TRIVIA

1. Beethoven's father had a drinking problem and was a mediocre musician.
2. Beethoven's father tried to make him into another Mozart.
3. Beethoven had to stand on a footstool to reach piano keys.
4. His father told people that Ludwig was two years younger than he really was.
5. Beethoven was always dirty because he never wanted to bathe.

6. He quit school at 13.
7. Beethoven's father beat him to make him practice.
8. By 16 Beethoven was hired as a musician in the court for \$63.00 a year.
9. He was always very poor.
10. His favorite food was scrambled eggs and fish.
11. Beethoven had to have strong coffee - 60 beans per cup were required.
12. He often didn't pay his bills in restaurants.
13. He suffered from constant constipation.
14. Beethoven was very unhappy and often considered suicide.
15. Beethoven had few or no friends because of his temper and disposition.
16. His father did not approve of the way that his son practiced. He wanted Ludwig to play scales and exercises on the piano perfectly, but Ludwig's fingers had their own ideas. When his father caught him improvising he told him he was wasting his time.
17. 20,000 people attended his funeral.
18. When Beethoven was on his deathbed, it is said that he rose out of his coma for a brief moment and shook his fists at the heavens. Beethoven died during a tremendous thunder storm.
19. After he became deaf he broke several strings on his pianoforte playing louder and louder trying to hear it.
20. Beethoven's brothers supported him after their father's death.
21. He was sent to Vienna at age 17 to study with Mozart.
22. He had his first music published in 1794 at age 24.
23. Mozart said "This young man will make a great name for himself in the world."
24. He was so sloppy and dirty that he had to keep moving. He lived in 71 places in 35 years.
25. After two months with Mozart, Beethoven was called home because his mother was seriously ill. She died soon after.
26. Beethoven's father was institutionalized after his wife's death.

27. Beethoven began going deaf in his late 20's and was totally deaf by age 57.
28. Beethoven thought that Handel was the most skilled composer that ever lived.
29. The metronome was invented for Beethoven.
30. Beethoven thought of himself as an artist and once proclaimed: "There are thousands of princes. There is only one Beethoven!"
31. He had a high-voltage personality.
32. He had deplorable manners, spit whenever he took a notion, and had no social graces.
33. He was very short (5' 4"), thick set and broad with a massive head. He had a wildly luxuriant crop of hair, protruding teeth, and a small rounded nose.
34. He was very clumsy and badly coordinated, and therefore never learned to dance.
35. He was very forgetful and prone to rages.
36. He lived in messy surroundings because no servant could put up with his tantrums.
37. He was disorganized in everything but in his music.
38. From the beginning he was a creator, full of ideas and originality.
39. He was dissatisfied with both Haydn and Mozart as teachers.
40. Beethoven was not easily taught because he was too confident in his own genius.
41. Beethoven was the first of the piano virtuosos.
42. He was in and out of love all his life because he fixed his attention on unattainable women.
43. Beethoven was very prudish.
44. When he began to go deaf his ears buzzed continuously day and night.
45. He admitted in writing to his brothers that his deafness was what made him so stubborn and mean.
46. His conducting consisted of wild gestures because of his inability to hear well.
48. Beethoven had absolute pitch, was a slow worker, and was self-educated.

CLASSROOM ACTIVITIES

I. Although the themes in the *Egmont Overture* are basically unsingable because of the wide range, rhythmically they may suggest words that may help students recognize the various themes and sections of the overture.

Objective: The students will learn to identify the main themes and transitional material through the use of rhythmic lyrics pertaining to the plot of the play.

FIRST THEME:

$\frac{3}{4}$

Now Eg-mont is here and he'll save our great land

TRANSITIONAL MATERIAL PRESENTED BEFORE THE INTRODUCTION OF
THE SECOND THEME:

3
4

Eg-mont is here, Eg-mont is here etc.

3
4 Yes, we are saved, we are saved etc.

SECOND THEME:

3
4

Go get 'em Eg-mont Help free the Ne-ther-lands

NEW THEMATIC MATERIAL FOUND IN THE SECOND CODA:

[illegible]

II. Call Chart

EGMONT OVERTURE by Ludwig van Beethoven

11

Introduction

Opening
Chord
f >

Meas. 2-4

Spain
strings

Meas. 4-8

N-lands
Woodwinds

Meas. 9

CHORD

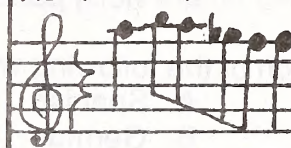
Meas. 10-11

Spain
Full Orchestra

Meas. 12-14

N-lands
Woodwinds

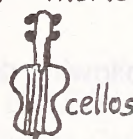
Meas. 15-24



Passed around
from violins
to woodwinds.
For shadows 1st
theme of allegro.

Exposition

1st Theme - Meas. 28-41



Acc.
strings

Meas. 42-62

continuation of rhythmic
fragment of end of
1st theme.

Meas. 62

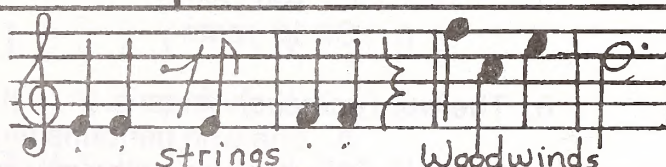
3rd beat - all
strings repeat
1st theme.

Meas. 74-81

Transition to 2nd theme
based on:



2nd Theme - Meas. 82



strings Woodwinds

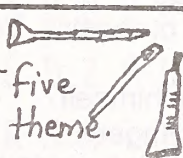
Meas. 98

Transitional material

Development

Meas. 117

Based on 1st five
notes of 1st theme.



Meas. 176

strings

Material based on
rhythmic fragment from
1st theme.

Recapitulation

Meas. 192

3rd beat
Strings on 1st theme.

Meas. 225

Strings on 2nd theme
answered by woodwinds.

Codas

Meas. 259

2nd theme
material

Meas. 278



Meas. 286



Meas. 287

Change in meter
New material
Scales, typani rolls

Egmont's
vision of
liberty and
freedom!

Chopping of Egmont's head.

III. Correlation with language arts: Questions pertaining to the reading selection on a previous page entitled *About The Composer*

1. It is often reported that Beethoven's father told everyone that Beethoven was two years younger than he actually was. Why do you think his father did this?
2. Which of the following musical activities did Beethoven not become well-known for?
 - A. piano performance
 - B. composition
 - C. teaching music
 - D. violin performance
3. Which of the following was the language that Beethoven spoke?
 - A. Spanish
 - B. German
 - C. English
 - D. Japanese
4. When we speak of the 19th century, which of the following do we mean?
 - A. 1900's
 - B. 1800's
 - C. 1919
5. A century is:
 - A. 50 years
 - B. 100 years
 - C. 10 years
6. The word *composer* means:
 - A. one who performs music
 - B. one who writes music
 - C. one who directs an orchestra, band, or choir
7. The definition of the word *conductor* is:
 - A. one who performs music
 - B. one who writes music
 - C. one who directs an orchestra, band, or choir
8. Why did Beethoven like to stay by himself?
 - A. He was afraid of strangers.
 - B. He did not like to admit he was deaf.
 - C. He was afraid of catching diseases.

9. When he was still a young teenager, Beethoven earned money for his family by:
 - A. delivering papers
 - B. giving concerts
 - C. playing the organ at the chapel
10. In the reading selection it was stated that Beethoven, after becoming deaf, became "alienated from society." This means that Beethoven:
 - A. isolated himself from his friends
 - B. went to lots of parties
 - C. spent a lot of time with his friends
11. Historians have noted that Beethoven was extremely sloppy. In a short paragraph, describe what his room might have looked like.

IV.

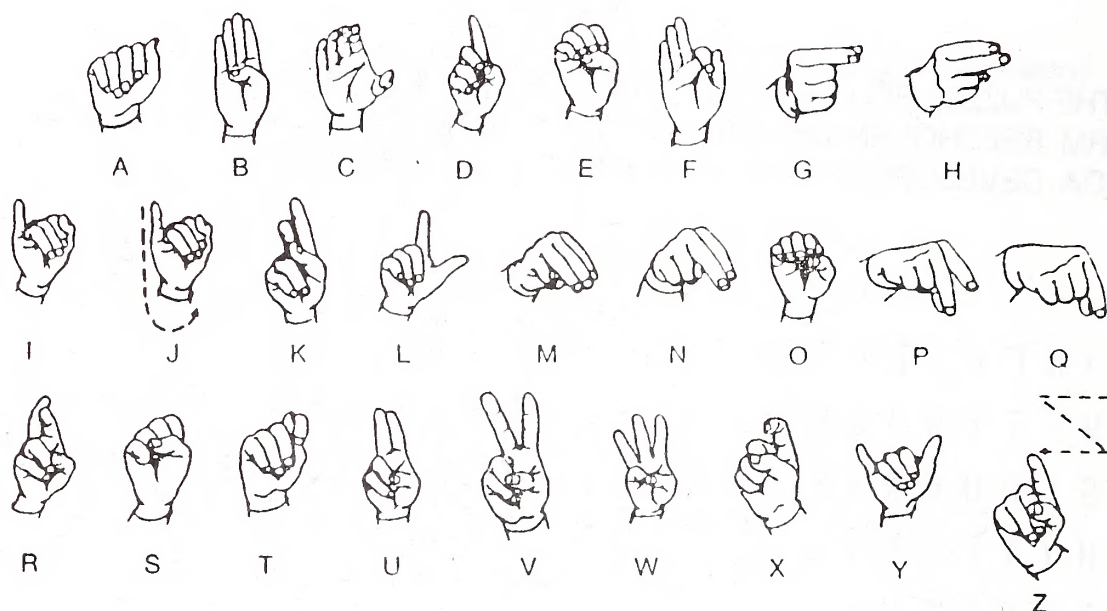
WORD FIND

IN THE PUZZLE BELOW LOCATE THE FOLLOWING WORDS: EGMONT, FORM, BEETHOVEN, OVERTURE, INTRODUCTION, EXPOSITION, GERMAN, CODA, DEVELOPMENT, RECAPITULATION AND SYMPHONY.

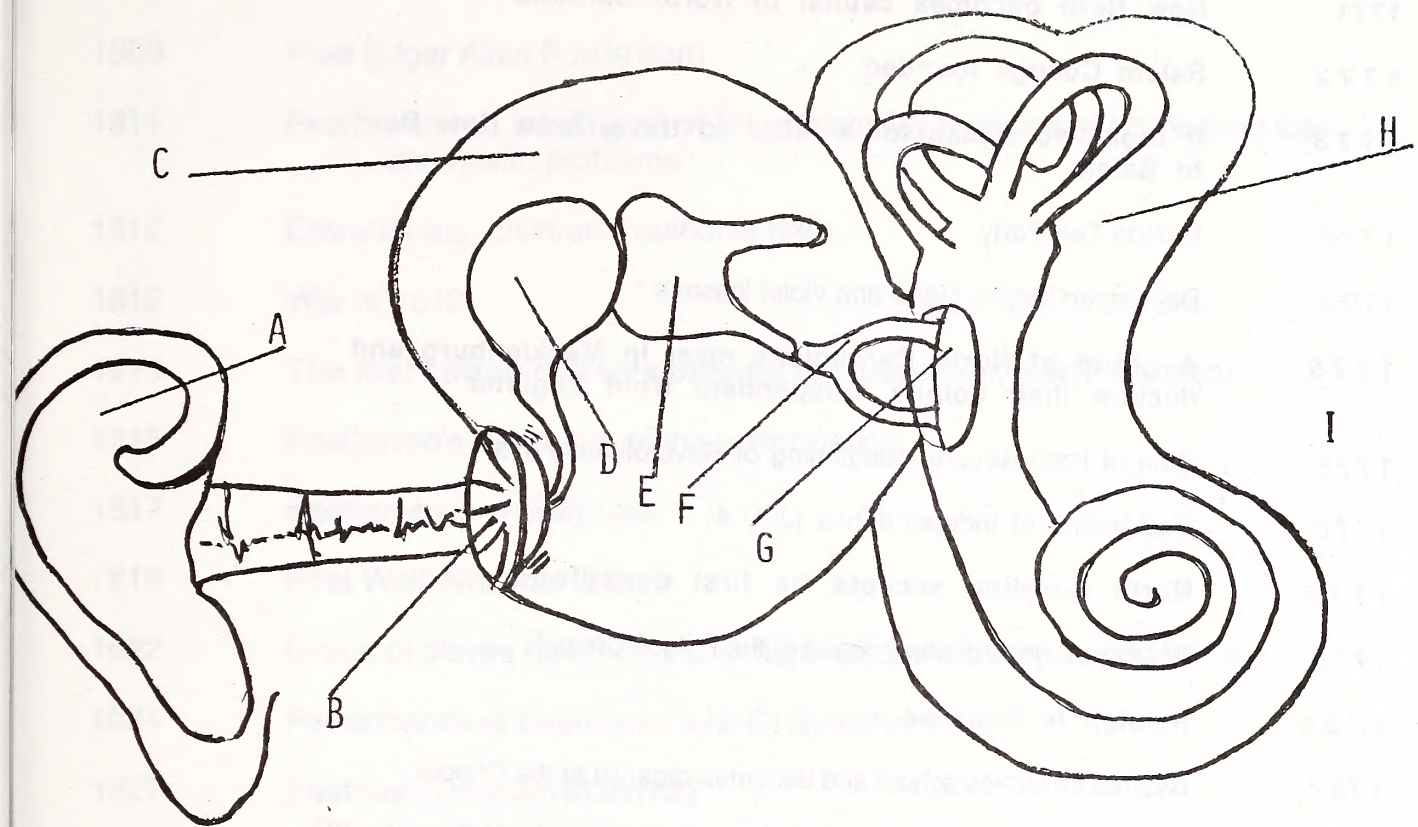
J K F V D D R E T K O O L M I F Z W V F M N P W Q S
 H G T Y B J J M X S E R G L N U W F T R I U A Z S A
 S A D O C R W F Y T U J D C T W S E E G E R M A N N
 H Y T E S A V C C E O J N M R H G E S E A Q Z X D E
 T F F O R M O L M K H B G Y O B E E T H O V E N J X
 N O K J A B C E W C X B N D D I I H I G W A S X P P
 O R S Y M P H O N Y E D Z F U B O O H J D F G H H O
 M J F E R S D F V G R A S T C H S S E R D T O V E S
 G S A S D E V E L O P M E N T R E C A P I T U L A I
 E N E E D B C V R Y T T U J I A A E R U T R E V O T
 P O O R K I D M L K M O K K O O R M E X P O S I T I
 E S W X X D R G V C D E R T N S Y M P H I J K N Y O
 Q U I E T D F C S X X S R E C A P I T U L A T I O N

V. Correlation with science and health: This section contains material that will give your students additional information about the sense of hearing and how the deaf communicate.

FINGER ALPHABET



Deaf people are able to communicate without speaking. They often move their hands and bodies to make signs or gestures that represent what they are thinking or speaking. Many deaf people communicate through finger spelling. In finger spelling there is a finger sign for each letter of the alphabet. It is also possible to watch a speaker closely and read their lips as they talk. After becoming deaf, Beethoven used several methods of communicating, including "reading" lips and carrying a small notebook in which people could write their conversations. Most deaf people use a combination of these methods to communicate.



The outer ear gathers sound waves and directs them through a short canal to the eardrum. The eardrum, a thin layer of skin that stretches over the opening between the outer ear and the middle ear, is forced to vibrate when sound hits it.

The middle ear is a cave filled with air. There are three tiny bones connected not only to the eardrum but to each other. These are the hammer, anvil, and stirrup and pass the vibration from the eardrum to the liquids found in the inner ear.

The window is the opening of the inner ear. It receives the vibration of the middle ear from the stirrup to which it is connected. The vibrations travel around and around to the small snail-shaped cochlea. The fluid in the cochlea contains nerve endings that transmit auditory information to the brain.

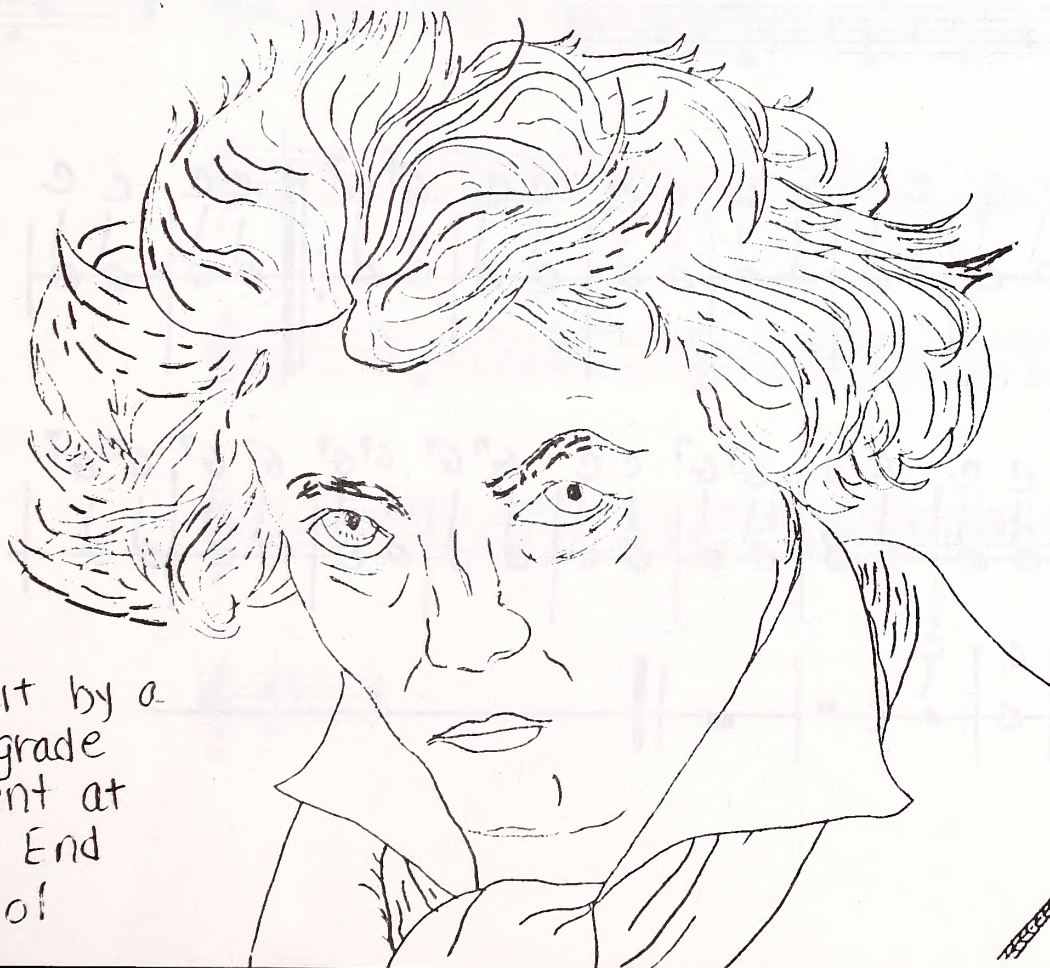
- | | | |
|----------------|-------------|---------------|
| A - OUTER EAR | D - HAMMER | G - WINDOW |
| B - EARDRUM | E - ANVIL | H - INNER EAR |
| C - MIDDLE EAR | F - STIRRUP | I - COCHLEA |

VI.

IMPORTANT DATES FOR LIFE LINE

- 1770 Born December 16, in Bonn, Germany
- 1771 **New Bern becomes capital of North Carolina**
- 1772 **Salem College founded**
- 1773 **It took two weeks for a letter to travel from New Bern to Salem**
- 1773 Boston Tea Party
- 1774 Beethoven begins piano and violin lessons
- 1775 **A group of North Carolinians meet in Mecklenburg and declare their colony independent from England**
- 1775 Ride of Paul Revere - beginning of Revolutionary War
- 1776 Declaration of Independence (July 4)
- 1776 **North Carolina accepts its first constitution**
- 1778 Beethoven goes to study organ at the Palace Chapel
- 1782 **Raleigh is founded**
- 1783 Beethoven leaves school and becomes organist at the Chapel
- 1783 **Campbelton and Cross Creek join to become Fayetteville**
- 1783 The colonies won their freedom from Great Britain by winning the American Revolution
- 1787 Beethoven goes to Vienna to study with Mozart, but returns after a few months and his mother dies
- 1792 Beethoven returns to Vienna and remains for the rest of his life
- 1792 **Raleigh becomes the capital of North Carolina**
- 1794 Beethoven's music is first published
- 1795 **The University of North Carolina at Chapel Hill opens. It is the first state university in the United States.**
- 1797 **Asheville becomes an official town**
- 1801 Beethoven receives so many commissions that he cannot fill them

- 1804 The steam locomotive is invented by Richard Trevethick
- 1805 Beethoven composes his only opera *Fidelio*
- 1809 Poet Edgar Allen Poe is born
- 1811 Beethoven has a falling off of his productivity because of his hearing loss and health problems
- 1812 Edward Lear, children's author is born
- 1812 War of 1812
- 1815 ***The first cotton mill was opened in Lincolnton, North Carolina***
- 1815 Beethoven's last public piano performance
- 1817 Beethoven is entirely deaf
- 1819 Poet Walt Whitman is born
- 1822 Group of slaves headed by Denmark Versey rebel in South Carolina
- 1824 Performance of Beethoven's Ninth Symphony
- 1827 Beethoven dies on March 27



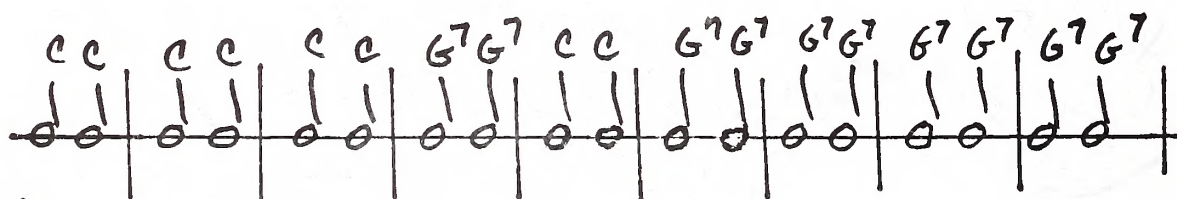
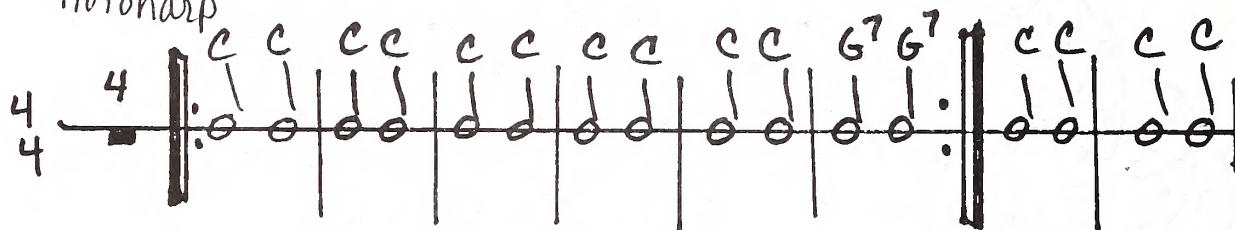
Portrait by a
5th grade
Student at
West End
School

Egmont - Coda 3

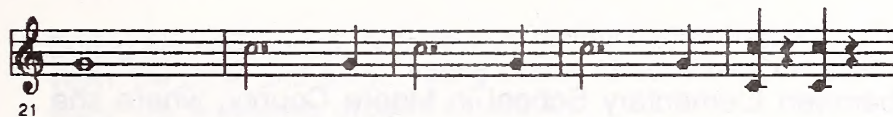
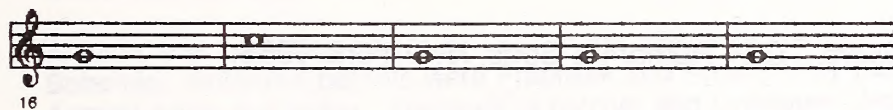
Melody Instrument



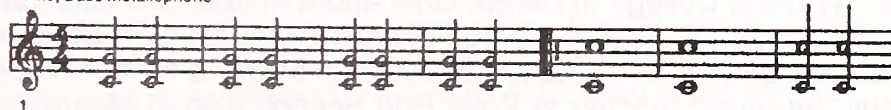
Autoharp



Bass, Alto Xylophone



Alto, Bass Metallophone



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Schonberg, Harold C. *The Lives of Great Composers*. W.W. Norton & Co., London and New York, 1981.

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Norma Walter is at Aberdeen Elementary School in Moore County, where she has taught music for the past six years. Norma holds a Bachelor of Music Education from Baldwin-Wallace College in Berea, Ohio and a Master of Music from West Virginia University where she has also completed the classwork for a Ph.D. in music education. Working with her on this presentation is Jennifer Swint, a former student of Norma's, and presently the music teacher at West End School, also in Moore County. Jennifer holds both a Bachelor and Masters in music education from the University of North Carolina at Greensboro. Both Norma and Jennifer are on the staff of the West End Presbyterian Church, where Jennifer directs the Junior Choir and Norma is Organist and Director of the Adult Choir.

Antonin Dvořák
(1841-1904)

Symphony No. 8 in G Major
Opus 88
by Mary Pell Foster and
Suzanne Taylor Ellis

ABOUT THE COMPOSER

"Long live the truth! Long live our rights! Long live the protectors of our glorious homeland."

Renewed interest in European folklore and the birth of new nations gave rise to the nationalistic style of music. Czechoslovakia has had a long history of struggles from its beginnings in A.D. 600 to January 1993 when the Czech Republic and Slovakia were formed. (see map)

Antonin Dvořák is one of the greatest composers of Czech music. During his life, he wrote 120 compositions.

Antonin was born September 8, 1841 in the village of Nelahozeves (Muhlhausen), Bohemia. Antonin's parents were Frantisek and Anna. They had nine children, with Antonin being the oldest. Frantisek, a butcher and innkeeper, expected Antonin to also be a butcher and innkeeper.

During his early years, Antonin was surrounded with music. His father played the violin, the zither and sang. Young Dvořák loved to hear the older men sing and he loved to watch the wandering gypsies entertain.

He longed to learn to play the violin. While he attended school for the mandatory schooling, the schoolmaster taught him how to play violin. It didn't take long for Antonin to be able to play along with his father. When he was eight, he began to sing in the church choir. Dvořák said, "...In Bohemia every child must learn music and, if possible, sing in church."

In 1853, Antonin was sent to Zlonice to learn German and the butcher's trade. He lived with his uncle while there. It was expected that businessmen speak German. His uncle took a great interest in his education and saw to it that he continued his music studies. His teacher, Antonin Liehmann, taught him to play the viola, organ, and piano.

In 1855 the Dvořák family moved to Zlonice where his father took over another inn. During the same time Antonin was sent to Ceska Kamenice (Bohmisch-Kamnitz) so that he could study German without interruptions.

The move resulted in bankruptcy for his father and the end of Antonin's German studies.

In 1856, at fifteen, Antonin received his butcher's journeyman's certificate. Antonin came home to help his father.

Liehmann persuaded Antonin's father that his son should continue his musical studies. In 1857 Antonin entered the Organ School of the Society for Church Music in Prague. In 1858 he started to play the violin in the Orchestra of the Society of St. Cecilia. Antonin's uncle stopped supporting him so he joined a band to earn money. The band played at high-class cafes and also at the mental hospital.

In 1862 the Czech National Theatre was built for the production of Czech plays and music. The band that Dvořák belonged to played there. Antonin was composing during these years, but, due to lack of money, he did not own a piano. He moved in with some friends and used the old piano that was there. In spite of writing many compositions, however, he destroyed most of his early works. 1865 was the year he wrote his first symphony. He was twenty-four.

In 1866 Smetana was appointed director of the Czech Theatre. Antonin came under his spell. The influence of Czech music began to appear in Dvořák's music. Dvořák also enjoyed the music of Wagner and some of his music reflects this. The first performance of Dvořák's music was "Hymnus" in 1873.

In November of 1873 he married Anna Cermakova, a contralto. He gave up composing and became a church organist.

Brahms heard some of Antonin's music and was impressed. They became good friends and helped each other musically from time to time.

Dvořák's oldest child died in 1875 and he wrote "Stabat Mater" which is the first oratorio of modern Czech music. It became an instant success. The polka was becoming popular so some of his music had this rhythm.

Through Brahms, Antonin acquired a publisher, Simrock. He published the very successful "Moravian Duets" and then the "Slavonic Dances." His music became very popular in Germany and England. He was invited to conduct in England.

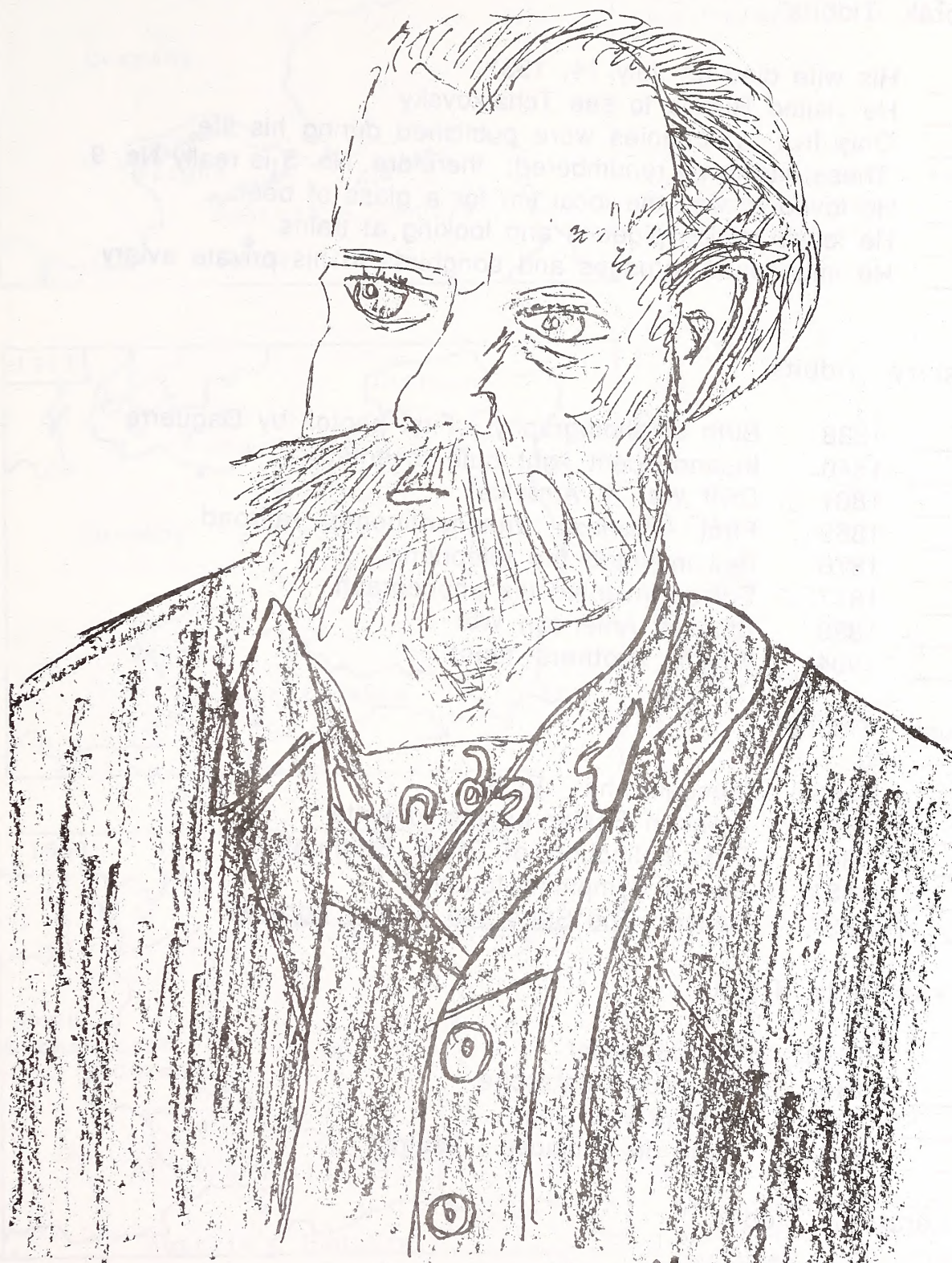
Dvořák bought country property in Bohemia so that he could have a place to relax. He built a house and garden. Amid the beautiful surroundings he loved talking to the village people and raising pigeons. During one of his stays at Vysoka he wrote Symphony No. 4 which is now Symphony No. 8.

Dvořák began to receive many awards for his work. He was elected a member of the Czech Academy of Art and Science. In 1891 he was appointed professor of composition, orchestration and form at the Prague Conservatory.

In 1892 he sailed to the U.S.A. to become director of the National Conservatory in New York. While in the states, he wrote "From the New World." Summers were spent with a Czech colony in Spillville, Iowa. Dvořák enjoyed living in the U.S. but he missed his native Bohemia, so in 1895 he returned to Vysoka for a rest and then resumed his job at the Prague Conservatory.

Antonin wrote several operas. In 1903 he attended the first performance of "Armida" but left early due to illness. Doctors found that he had problems with his kidneys and arteries. He also caught a chill when he went out to watch the trains. He seemed better on May Day 1904 so he went to the table to eat with his family. He had a good appetite but he suddenly felt ill. He went to bed and died of a stroke before the doctor could come.

Most people in Prague lived in the country and did not know of Dvořák's death until they saw his home dressed in black. He was buried in Vysehrad Cemetery on May 5. The streets were lined with people showing their respect.



Anton, Antonín Dvořák
1885
Hunter
Parker - 93
5th Grade
Englewood School

"Dvořák Tidbits"

- _____ His wife died on July 14, 1931
- _____ He visited Russia to see Tchaikovsky
- _____ Only five symphonies were published during his life.
These had to be renumbered; therefore, No. 5 is really No. 9.
- _____ He loved to visit the local inn for a glass of beer.
- _____ He loved raising pigeons and looking at trains.
- _____ He imprisoned thrushes and songbirds in his private aviary.

"History Tidbits"

- _____ 1838 Birth of photography. First photos by Daguerre
- _____ 1840 Incandescent light bulb invented
- _____ 1861 Civil War in America
- _____ 1869 First American transcontinental railroad
- _____ 1876 Bell invented the telephone
- _____ 1877 Edison invented the phonograph
- _____ 1898 Spanish American War
- _____ 1904 Wright Brothers flight

"Music Tidbits"

- _____ 1846 Mendelssohn - Elijah
- _____ 1848 Stephen Foster begins to write
- _____ 1867 First collection of Black Spirituals
- _____ 1881 Boston Symphony founded
- _____ 1897 Sousa - The Stars and Stripes Forever

"Visual Arts Tidbits"

- _____ 1840 Claude Monet
- _____ 1844 Friedrich Nietzsche
- _____ 1853 Vincent Van Gogh
- _____ 1864 Henri de Toulouse - Lautrec

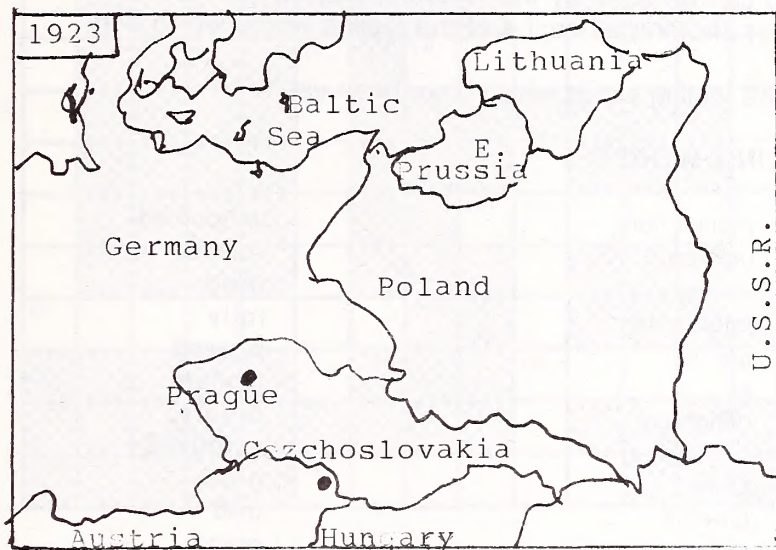
"Literature Tidbits"

- _____ 1850 The Scarlet Letter
- _____ 1864 Alice in Wonderland
- _____ 1893 The Red Badge of Courage

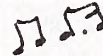


MUSIC EXPRESSES
THAT WHICH CANNOT BE SAID,
AND WHICH CANNOT BE
SUPPRESSED. Victor hugo

Throughout the years, the
bright folk music and
dances have brought the
Czechs together.



The Polka first danced
in 1830 in Prague is now
popular all over the world.



In folk songs there is often
HEY! between the
verse and refrain.



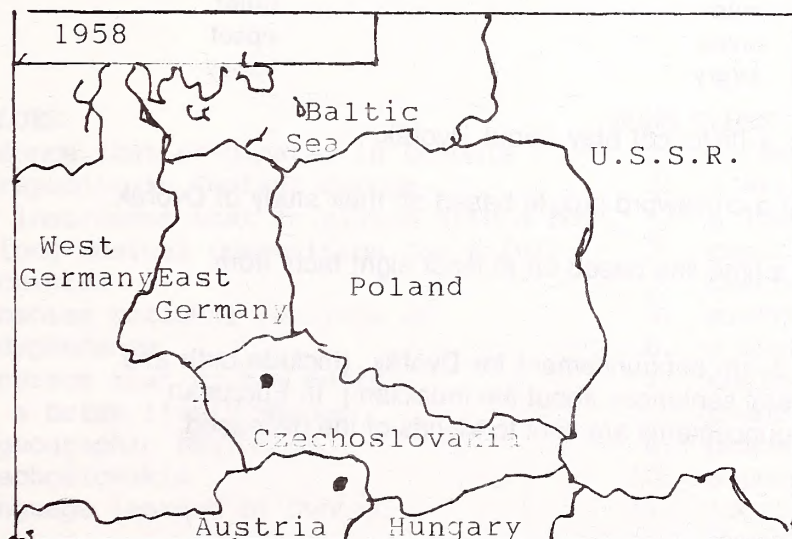
Refrain has a quicker
tempo than the verse.

This rhythm pattern is
often used.



Traditional band for dances
had 3 violins, small double
bass, clarinet, and the
cimbalom.

People knew at least
40 folk dances.



MAKING MUSIC YOUR OWN GRADE 6 has 4
songs from the Czech regions.

Often the men wore red
boots when dancing.
Costumes were bright and
beautiful for men and
women.

OBJECTIVE: CHILDREN BRAINSTORM THOUGHTS ABOUT MUSIC:

- A. Materials - music, pencil, and paper
- B. Say to the class, "Write down all that you think of when you listen to music."
- C. After the music is over, follow-up can be done by the following ways...
 - 1. Have a class discussion. Brainstorm with each child sharing a thought. Tell children to say, "pass," if they do not have an answer. Remind the class to not make comments as each child gives a response. You may write down answers on the board for further discussion after brainstorming is over.
 - 2. Illustrate their answers.

OBJECTIVE: CHILDREN BRAINSTORM FEELINGS ABOUT MUSIC:

- A. Materials - music, pencil, paper, and a list of feeling words.
- B. Say to the class, "Write down all of the words that describe your feelings when you listen to this music."
- C. Before playing the music, discuss the definitions of the feeling words.
- D. After the music is over, follow-up can be done by the following ways...
 - 1. Children can make a poster showing at least 4 of the feeling words which they have used.
 - 2. Children can pantomime the feeling words which have been used.

FEELING WORDS

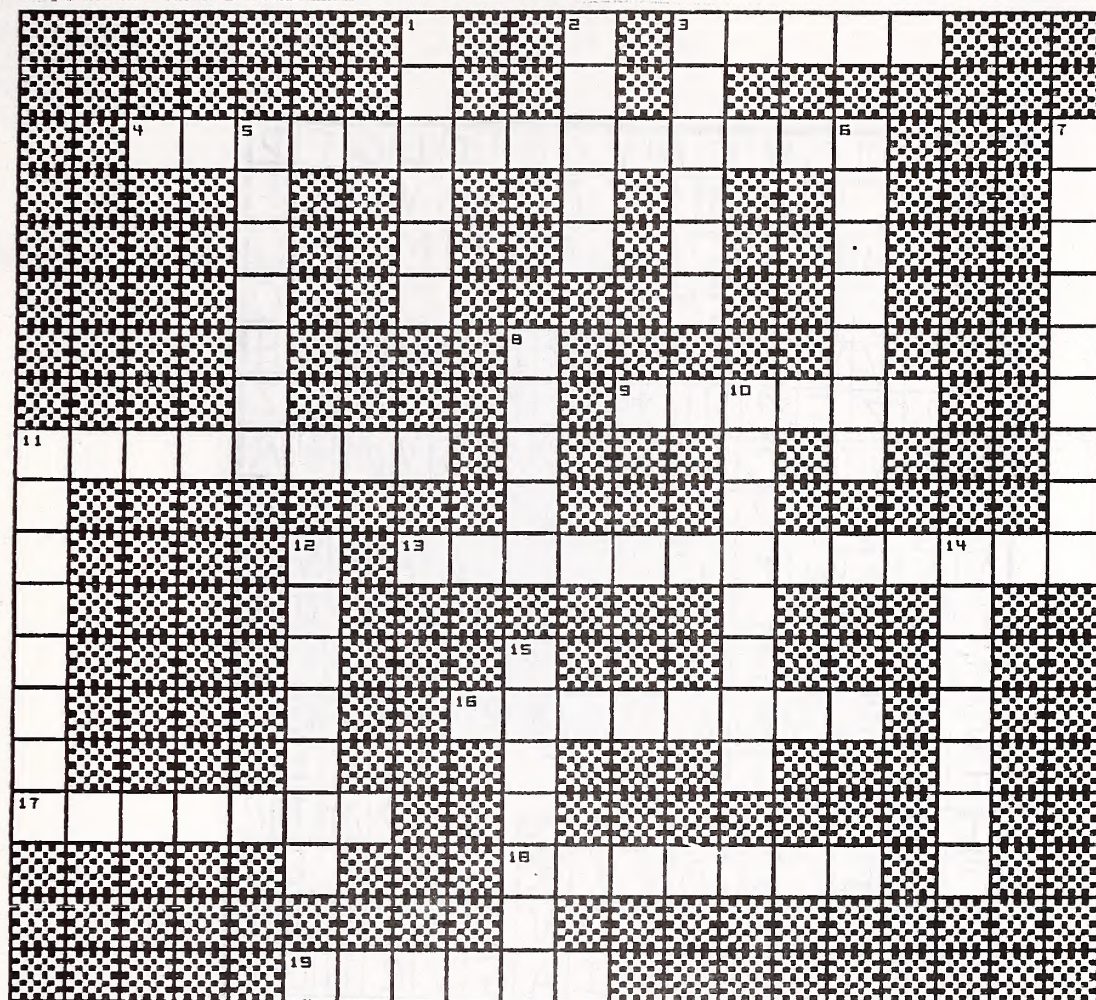
glad	melancholy	untroubled
sorrowful	unhappy	solemn
unruffled	merry	tired
spiritless	miserable	jolly
restful	gentle	pleased
ecstatic	still	jubilant
disheartened	delighted	dreary
relaxed	excited	surprised
tranquil	calm	great
upset	gloomy	mad
bright	satisfied	grand
scared	elated	loving
troubled	mild	quiet
joyful	loved	upset
relaxed	angry	happy

OBJECTIVE: Children will perform a historical play about Dvořák.

OBJECTIVE: Children will complete a crossword puzzle based on their study of Dvořák.

OBJECTIVE: Children will develop a time line based on at least eight facts from Dvořák's biography.

OBJECTIVE: Children will write a death announcement for Dvořák. (Include birth and death dates and several sentences about the musician.) In European countries, death announcements are sent to friends of the deceased.



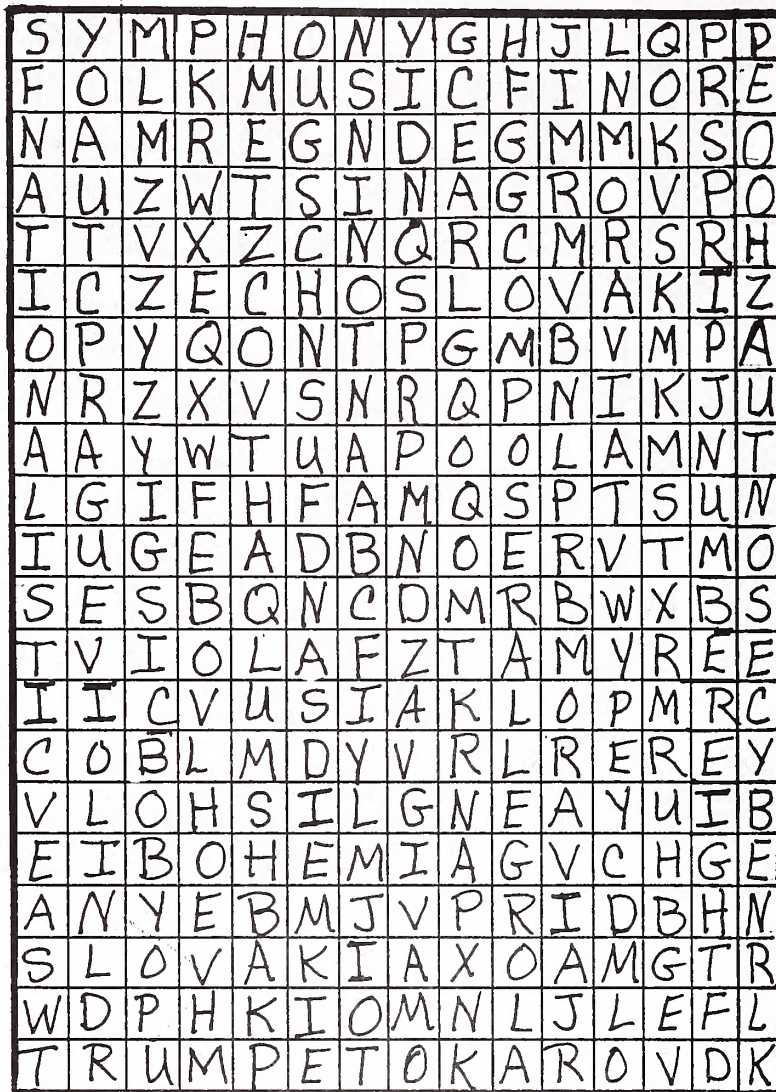
ACROSS CLUES

3. a dance that originated in Bohemia
4. a republic in Central Europe
9. an instrument that is played with a bow
11. a long musical composition for a full orchestra
13. promotes national feelings or independence
16. a person that writes music
17. in a brisk, lively manner
18. a geographic region of Czechoslovakia
19. language learned by Dvořák

DOWN CLUES

1. a Czech composer
2. a stringed instrument larger and has a lower pitch than a violin
3. capital and largest city in Czechoslovakia
5. nickname of Symphony No. 8
6. a Czech composer (first name)
7. music common to people of a country or region
8. number of symphony
10. a person that plays an organ
11. located in eastern Czechoslovakia
12. short stirring tune played by trumpets
14. a wind instrument with a long cylindrical tube
15. a region in western Czechoslovakia

OBJECTIVE: CHILDREN WILL COMPLETE A WORDSEARCH.
A WORDSEARCH ON ANTONIN DVOŘÁK



CAN YOU FIND:

Prague
Antonín
Dvořák
violin
viola
organist
nationalistic

symphony
folk music
composer
English
polka
Bohemia
Moravia

Czechoslovakia
allegro
trumpet
fanfare
Number Eight
German
Slovakia

DIRECTIONS: Answers may be found vertically, horizontally, diagonally, backwards, and upside down.

WORD LIST: SYMPHONY PUZZLE

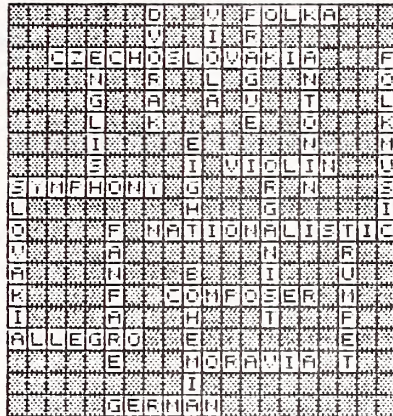
29

ALLEGRO
ANTONIN
BOHEMIA
COMPOSER
CZECHOSLOVAKIA
DVOŘAK
EIGHT

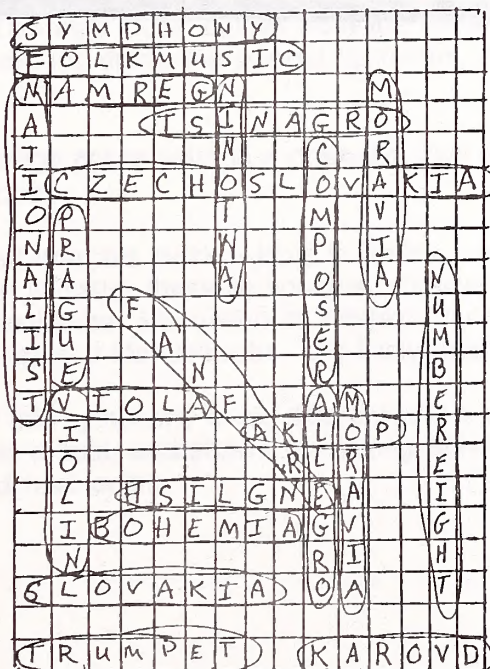
ENGLISH
FANFARE
FOLKMUSIC
GERMAN
MORAVIA
NATIONALISTIC
ORGANIST

POLKA
PRAGUE
SLOVAKIA
SYMPHONY
TRUMPET
VIOLIN
VIOLA

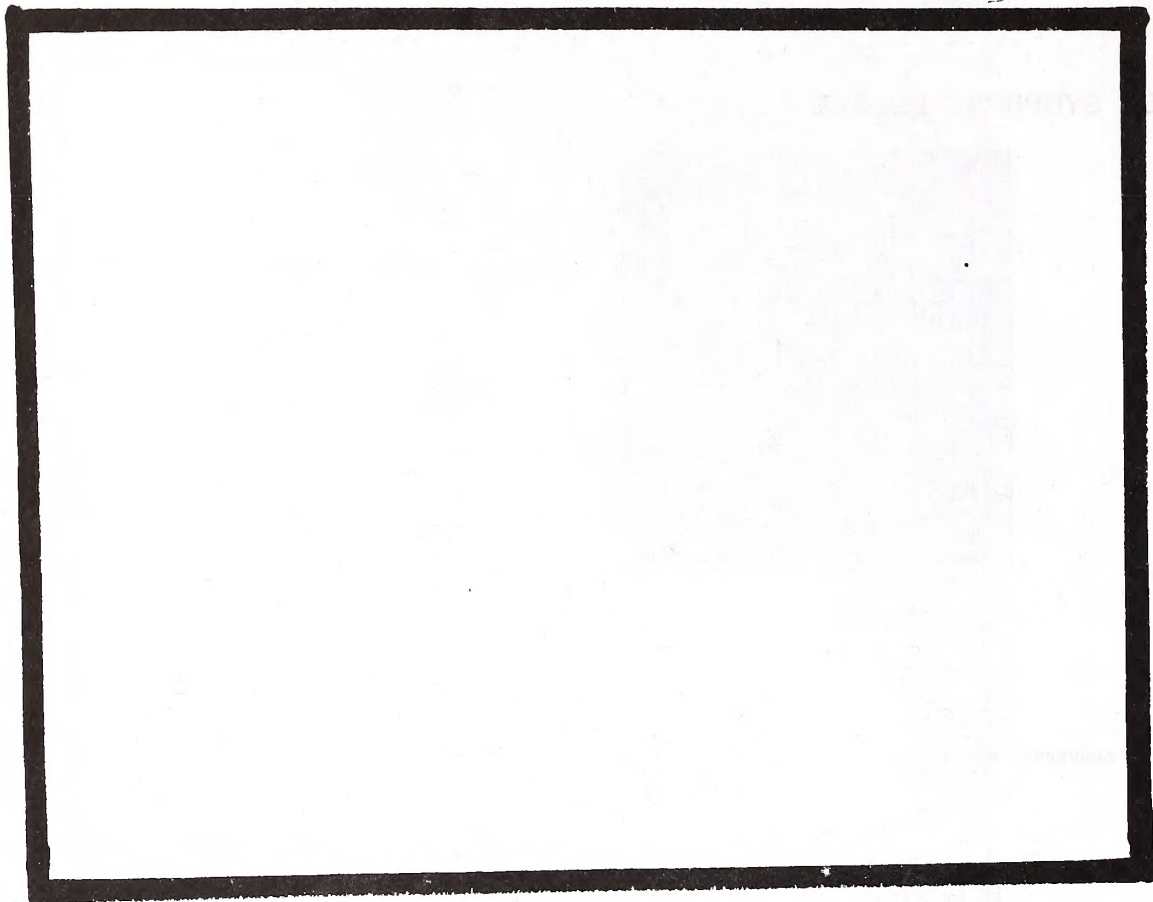
ANSWERS: SYMPHONY PUZZLE



ANSWERS: WORDSEARCH



DEATH ANNOUNCEMENT



SYMPHONY NO. 8, G MAJOR, OPUS 8

- I. Allegro con brio, G minor - G major, 4/4
- II. Adagio C minor - C major, 2/4
- III. Allegretto grazioso, G minor - G major, 3/8
- IV. Allegro ma non troppo, G major, 2/4

____ Score was written for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, and strings.

____ Symphony was written while Dvořák was resting at his country home in Bohemia.

____ He began to jot down ideas on August 26, 1889. Ten days later, he began the formal composition. (September 6 to September 23) Instrumentation was completed on November 8.

____ Dvořák conducted the first performance on February 2, 1890 in Prague (Praha).

____ In 1891 a performance was given in Cambridge, England.

____ The first American performance was on March 11, 1892 in New York.

____ It was dedicated "To the Bohemian Academy of Emperor Franz Joseph for the Encouragement of Art and Literature."

____ The "English" Symphony is the nickname of SYMPHONY NO. 8, but the music is totally Czech in nature and spirit. The symphony was performed early and published in England.

____ The appeal of Dvořák's music comes from the "local" flavor. One is reminded of the countryside, the cities, the colorful costumes, the music and the dance of Hungary.

____ He showed courage not to write in a dramatic style and to experiment with the rules of the past.

____ Dvořák borrowed from his musical idols in writing the EIGHTH SYMPHONY. He uses imitation to flatter these composers. Dance motifs in the style of Schubert, a Bruckner sequence, alternation in Tchaikovsky's style, a Beethoven march, the style of Wagner and Mendelssohn, and lively motion in the style of Mozart.

____ Dvořák wanted this symphony to be different and it was. It shows a variety of sentiments, is robust, and shows the strong Slavic character with its melodies, rhythms, and harmonies.

OBJECTIVE: CHILDREN WILL IDENTIFY TERMS USED IN MUSIC STUDIED

A. Materials: Vocabulary List

Variation	Theme is developed by changes.
Sonata- Allegro Form	Instrumental form containing three sections. Used as title for last movement of a sonata. (Exposition, Development, Recapitulation, followed by a Coda)
Allegro	Lively; quick
non troppo	Not too much
Exposition	Initial section of a sonata. Contains statement of Main Theme.
Development	Second section of a sonata. Material is "developed"
Recapitulation	Material "exposed" is brought back with modifications.
Coda	Closing sentence after the Recapitulation.
Imitation	Restatement in close succession of a motive or theme in different voices of a contrapuntal composition.
Canon	Full length voice part is imitated in another at any pitch or interval of time.
Modulation	Change of key within a composition.
Motive, Motif	A fragment of a musical theme
Theme	Melody which is an important factor of the composition.
Symphony	Sonata for the orchestra. Usually has four movements.
Opus	Number used to indicate order in which work was composed.

- B. Use cloze sentences.**
- The theme's _____ is an important factor of the composition. The initial section of a sonata containing the theme is the _____.
- _____ is the restatement in close succession of a motive or theme in different voices of a composition.

(These are examples. If you need help contact the Language Arts teacher at your school.)

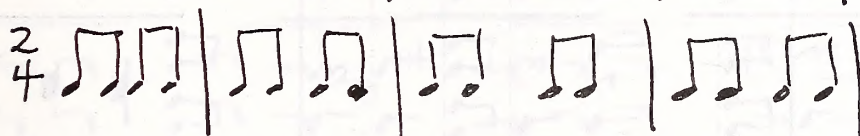
OBJECTIVE: CHILDREN WILL PLAY PERCUSSION SCORE WITH CORRECT RHYTHM

A. Materials - transparency of score

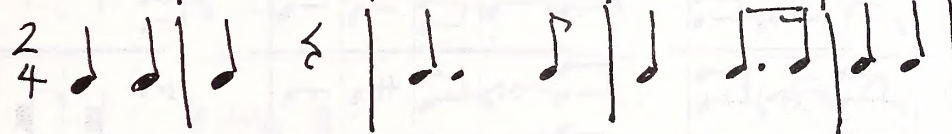
rhythm instruments: rhythm sticks
triangles
jingle bells
tambourines
drums
cymbals

B. This score begins with the subordinate theme.

C. The meter is 2/4. Practice with class the different patterns before they play the score.



♩ = shake



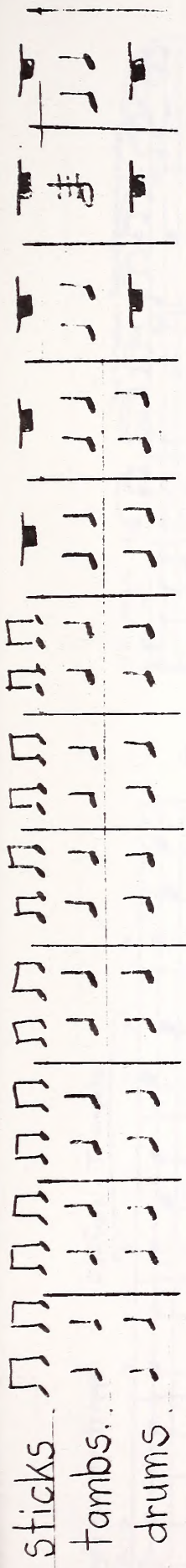
Rhythm: Begin with subordinate theme (* = cymbal crash)

Sticks²₄

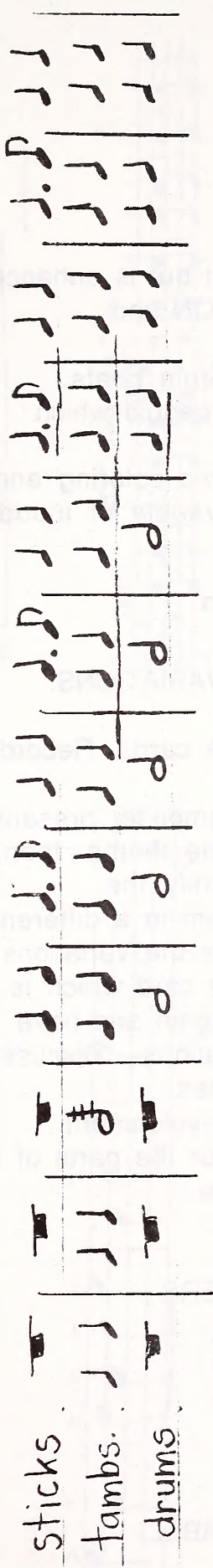
[illegible][illegible][illegible][illegible]

Drums

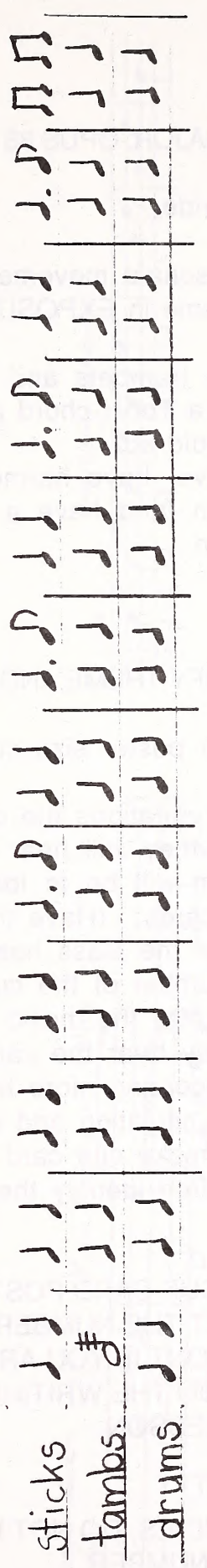
sticks
tambs.
drums



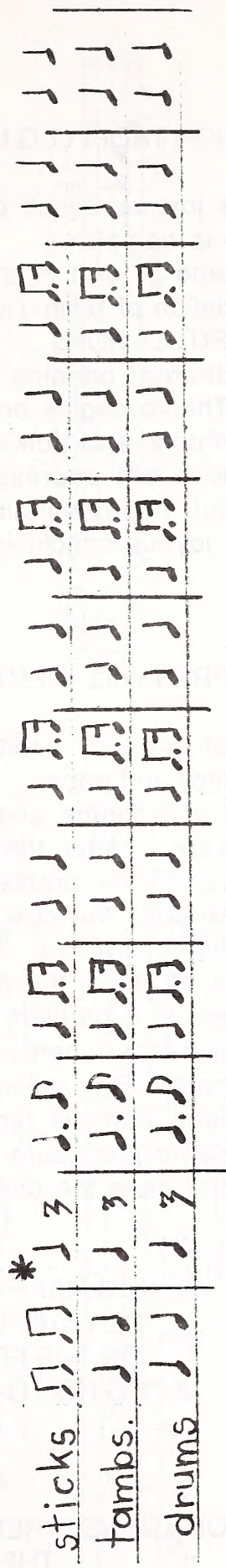
sticks
tambs.
drums



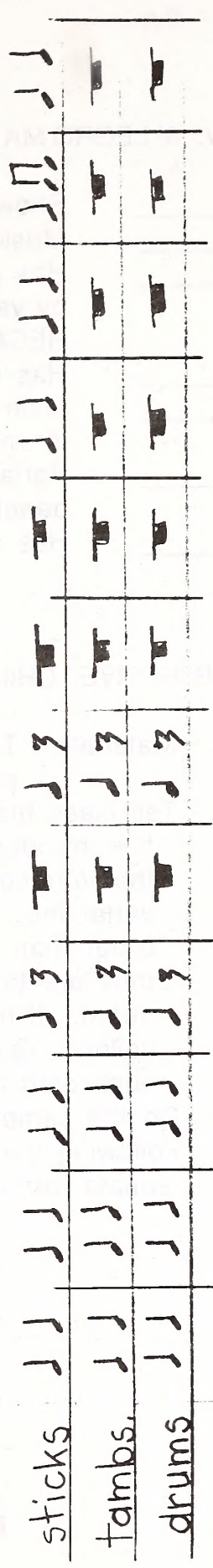
sticks
tambs.
drums



sticks
tambs.
drums



sticks
tambs.
drums



sticks



IV. ALLEGRO MA NON TROPPO, G MAJOR, OPUS 88

- Shows joyous Czech pride.
- Music is complex.
- Has general form of a sonata movement but is enhanced by variation of Main Theme in EXPOSITION and RECAPITULATION.
- Has different opening - trumpets and drum beats.
- Main Theme begins on a Tonic chord arpeggio which is rhythmic and folk-colored.
- Variations are expressive, have harmonic coloring and beautiful instrumentation, and have a variety of moods.
- Has a joyous conclusion.

OBJECTIVE: CHILDREN WILL IDENTIFY THEME AND VARIATIONS.

- A. Materials; Transparency and/or poster size cue cards, Recording, pencil and paper.
- B. Tell class that in a theme and variations the composer presents the introduction. After that they will hear the theme; then, the variations. Their problem will be to identify the variations. Discuss the cue cards. (Have them in a different order than the recording.) As the class hears the variations they are to write down the number of the cue card which is heard. If there is a problem, play the music again and have children raise hands when they hear the variations. Discuss each card again. Play the recording more times.
- C. Do the same idea with the recapitulation and development.
- D. Following the same procedure, make cue card for the parts of the sonata form and have the children identify these.

IF YOU MAKE CUE CARD POSTERS
DO NOT PUT THE NUMBER
ON THE FRONT IF YOU ARE
GOING TO DO THE WRITING
LESSON.

FOR TRANSPARENCIES, DO NOT LABEL
THE NUMBER.

1a Allegro ma non troppo Fanfare - Trumpets

1 Allegro moderato Main Theme - Cellos

1b Allegro Fl. This Variation - Flute Solo - opening Fanfare

2a Db. Cl. Clarinet - Subordinate Theme

2b Fl. Flute - Rising Sequences

Fl. Oboe Flute and Oboe - opening Fanfare and Violin Answer

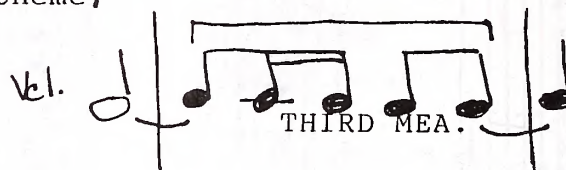
CUE CARDS

INTRODUCTION

Fanfare



Solo trumpets forecasting mood to be given by third measure in the main theme;



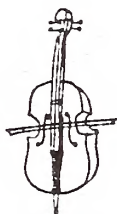
Tympani



2.
Rhythmic drum beats

EXPOSITION

Main Theme



3.
'Cellos enter for first time
Rhythm imitated in canon by bassoons
and double basses

Variation I

Strings

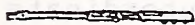
4.
Lower strings play theme
Violins and violas imitate

Variation II.

Orchestra

5.
Sharp, quickening tempo
"Entire orchestra dancing"

Variation III.



Movement does not slacken
Solo flute over soft tremolo of
violins and violas
pp version of Fanfare

Variation IV.

Strings

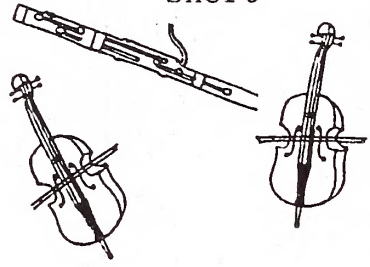
Similar to Variation II.
Strings in unisons take resolute
steps at the closing
Provides transition to subordinate
theme which is in C minor

Subordinate
Theme

Strings

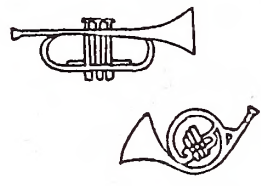
Oboe and clarinet in C minor
Variant of the main theme
Same rhythm
Different melody
Theme quiet and melancholy
Flute in rising sequences above
violins and 'cellos

Modulation
short



'Cellos, bassoons, and basses
in deep octaves
With imitation in canon by trumpets
Leads from F major to C minor
"BARBARIC POMP" in themes subordinate
and flute

DEVELOPMENT



"Short, animated"
Expressive elements of Main Theme
are heard
Climactic entrance by trumpets and
horns giving a fanfare by triads
alternating between D and C major
Massive unison octaves
Volume diminishes

RECAPITULATION



Main theme quietly played by 'cellos
Does not have subordinate theme
Main theme; new variations

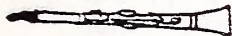
Variation a.

Strings

Strings (main theme variation)
'Cellos and basses in octaves
Violins and violas independent
contrapuntal parts

13.

Variation b.

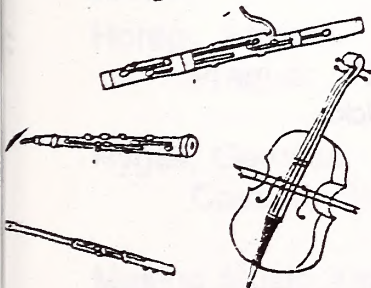


Clarinet (variation)
Horns and bassoons support with
harmonic tones
Tremolo by violins and violas

14.

Variation c.

Strings



String quartet and bassoons
Theme by first violins is expressive
Basses have descending scale-like
passages
Second violins and violas -tremolo
Flute and oboe bring back the opening
of the main theme
Violins answer with the third measure
motif
Merry variation from EXPOSITION-rapid

15.

CODA

Short
"HAPPY HARMONIES AND TONE COLORS"

OBJECTIVE: CHILDREN WILL PERFORM A DANCE

Make a "stately" circle. Girls stand beside their partner's right hand facing center.

On drum beats all turn right; girls in front single file.

16 On beat one of the 'cellos, walk to right for 16 counts.
16 Walk left for 16 steps with boys in front single file.

Repeat the above steps.

8 Face center in large circle. girls walk forward 8 steps and then back 8 steps.

8 Repeat the above.

8 Boys walk backwards 8 steps and then forwards 8 steps.

8 Repeat the above.

4 All step sideward right with right foot, step left foot behind right, step right foot to right, cross left foot in front of right and clap hand one time.
Do the same step only beginning with left foot moving to the left. 4 steps.

Repeat the above step.

8 Girls (hands on waist) circle around partner 8 steps to right.
8 Reverse and girls to left for 8 steps.

Repeat the above.

8 Partners hold hand and make a circle of 8 steps moving right and then a circle of 8 steps moving left.

Repeat the above step.

4 Grapevine to right -- this time say "Hey!" as you cross in front with the kick.
Do the same step to the left. 4 steps.

Repeat the above.

7 Do Russian Kicks alternating right, left. 7 times.

Bend knees up and then down.

Take a bow.

OBJECTIVE: CHILDREN WILL FORM A DESIGN FROM CUT PAPER SHAPES TO SHOW RHYTHM AND VARIETY

- A. Materials: Colored construction paper, (I used red, white, and blue representing the 3 colors of the Czech flag in 1992), construction paper of another color for background, paste, scissors, and recording.
- B. Say to class: "To add variety to art and music changes are made. Listen to the music for patterns and their variations. Show changes with shapes and colors as you hear the changes in the themes."
 - I. Listen for changes.
 - II. Cut shapes.
 - III. Arrange shapes to show variety and rhythm.
 - IV. Paste the shapes to background.

(In art rhythm is shown by repeats. In music rhythm can be repeated patterns; underlying pulse; strong/weak; short/long; even/uneven. To enhance each art form, variety is added.)

Ask your art teacher for HELP, if you do not have time.

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Igor Stravinsky
(1882-1971)



The Firebird Suite
"Oiseau de feu"
by Jane Hoch

ABOUT THE COMPOSER

Igor Fyodorovich Stravinsky was born in Oranienbaum (now called Lomonosov) Russia on June 17, 1882. He was the third of four sons in the family of Fyodor Ilnat'yevich and Anna Stravinsky. Their family life included many activities that were musical because their father was an opera singer at the Imperial Opera house called the Mariinsky in St. Petersburg. Changed once to Leningrad, the city is once again called St. Petersburg. As a young person Igor Stravinsky attended ballet and opera performances, listened to his father practice, and even began studying piano at the age of nine.

His study of music was not done intensely because his parents wanted him to become a lawyer. He later studied law at the University of St. Petersburg and there he became friends with young Vladimir Rimsky-Korsakov, the youngest son of the famed composer Nikolai Rimsky-Korsakov. While Stravinsky himself admitted that he was not a particularly good law student, he did develop a keen interest in musical composition. And the friendship he had made with young Vladimir led to the opportunity for him to work with the talented Nikolai.

After listening to some of young Stravinsky's writings, Nikolai suggested that Igor continue his study of composition privately and agreed to act as his tutor. They worked together in his study of composition and harmonies. And Rimsky-Korsakov systematically supervised his work as a young composer. He would consult with him whenever he was called upon for advice. They developed a close relationship and when Igor's father died in 1902, Rimsky-Korsakov became like a father figure for Igor.

It was the close relationship between these two that helped launch Igor Stravinsky's career as a composer. At the age of twenty-eight he was still unknown in the music world outside of Russia. Through his works and consultations with Rimsky-Korsakov he became acquainted with the musical community of St. Petersburg. He was fortunate to have two of his early orchestral works performed at one of Alexander Siloti's famous concerts in St. Petersburg. These were *Scherzo fantastique* and *Feu d'artifice* (Fireworks), and the performance was during the winter of 1909.

This performance was important because in the audience of that concert was the famous impresario Serge Diaghilev. Diaghilev at this time was in the midst of plans for a new ballet company, the Ballets Russes. He was using his skills to bring together dancers, choreographers, writers, painters, and composers who were bold, innovative, and imaginative. He liked what he heard and asked Stravinsky to orchestrate some small pieces for the opening season of the Ballets Russes in Paris. These pieces were: Chopin numbers for the ballet *Les Sylphides*, the opening Nocturne and the final Waltz; and for the ballet *Le Festin*, a Grieg selection.

Diaghilev was pleased. Stravinsky was in luck. For his second season in Paris with the Ballets Russes he had already commissioned Liadov to write a score for a ballet based on the Russian legend of the Firebird. Diaghilev became concerned when progress on this composition was lagging, and through the consent of all involved, the commission was transferred to Stravinsky. He received notice at the end of the summer of 1909 and by early November he began working on the *Firebird*. With such a short amount of time, Stravinsky thought that he might not get it finished on time for the 1910 spring season.

Yet he was excited to be working with Michel Fokine, who was the choreographer, as well as the other talented participants in this production.

His first draft of the score was completed by March of 1910 and by the middle of April he mailed the full orchestration to Diaghilev in Paris. The final retouches to the score were finished and dated May 18, 1910 with a dedication to his teacher Rimsky-Korsakov. the *Firebird* (Oiseau de feu) premiered on June 25, 1910 at the Theatre National de l'Opera in Paris as performed by Les Ballets Russes de Serge Diaghilev with Gabriel Pierre as conductor. The principal dancers were:

Tamara Karsavina (the Firebird)
Vera Fokina (the Beautiful Tzarevna)
Michel Fokine (Ivan Tzarevitch)
Alexei Bulgakov (Kastchei)

The performance made ballet history. At the age of twenty-eight, Igor Stravinsky had found himself in a position a leading composer in the contemporary musical world. He had become an immediate international success and earned the chance to write for a second new ballet, *Petrouchka*, for the next season. His work with these two Russian legends then led to a third commission by Diaghilev for a ballet entitled *Le Sacre du Printemps* (The Rite of Spring) which startled the musical world with its primitive visuals and movements and unconventional barbaric sounds. This astonishing trio of famous compositions brought Igor Stravinsky a fame that lasted throughout his constantly changing musical career.

The *Firebird* has remained one of the most popular of Stravinsky's compositions and is heard today in an orchestral suite that Stravinsky himself arranged. There have been several revisions, and the version you will hear at this year's performance of the North Carolina Symphony is that which was edited for performance in 1919.

Stravinsky, his life and his music, were to experience much variety throughout his career. The year 1913 was the last before World War I, an event which curtailed artistic activities in Europe. Stravinsky moved to neutral Switzerland during the war. His income was cut off by the revolution in Russia, and the ballet company disbanded. He lived quietly there for five years, recovering from a serious illness. When the war ended he returned to France. Paris was once again rich with artists and writers - Picasso, Valery, Gide - whose sentiments were being expressed in Neo-Classical works. Igor Stravinsky became a French citizen and traveled widely as a conductor and pianist.

In 1931 he came to the United States to lecture at Harvard University. When World War II broke out, his return to Europe was impossible. He settled in Hollywood and became an American citizen in 1945. And while none of his later compositions have received quite the attention that his early premieres did, he retained his esteemed position as one of the greatest composers of this century. He was honored by President Kennedy at the White House for his eightieth birthday and he appeared on national television as the subject of a one-hour special.

About the Story

"Oiseau de feu" ("Bird of Fire") is a ballet based upon a tale of Russian folklore. Igor Stravinsky composed the music as an accompaniment for the dance and pantomime choreographed for the stage performance.

When the story begins Ivan Tzarevitch (the Prince) has been hunting. He wanders far and finds himself in the realm of an evil sorcerer named King Kastchei. In the opening measures of the suite the composer depicts this enchanted domain with winding passages for the lower strings. The audience hears chortlings of clarinets and bassoons among the soft harmonic arpeggios that whisper from the violins. Then silver tones of the celesta appear like a mist over the orchestra.

Intro:



The tempo quickens and here Stravinsky used capricious rhythms and curious instrumental effects. Prince Ivan is surprised by the appearance of a marvelous bird (the Firebird). He hides and watches the bird, who has wings of flame, enter this magical domain and begin pecking at golden apples that grow on a silver tree. In the sport of the hunt he captures the Firebird. She pleads for her release. The Prince lets her go and keeps a magic feather that later proves to be his talisman when he finds himself in great need.

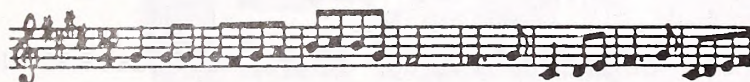
This garden-like realm is inhabited by thirteen princesses who are captives of Kastchei. Ivan watches as they come out into the night and dance their "Korovode" (a Russian round dance).

Ronde des Princesses

First Theme



Second Theme



This second movement is signaled by an innocent phrase from the flutes. This Ronde des Princesses is somber and gentle, and is accompanied by a melody on the oboe and sweeps of a harp. The strings enter later with

warmth and tenderness. This charming piece is made from material of a Russian peasant song. And it is in this scene that Ivan Tzarevitch falls in love with the princess that he thinks is the most lovely.

The sinister sorcerer, King Kastchei the Deathless, appears on the scene for the next movement. It is he who has captured the princesses and turned to stone the brave knights that came to their rescue. His evil instincts warn him of the presence of Ivan. The intruder is surrounded by Kastchei's sinister troupe of monsters - Bobolochki, Kikimoras, and others - as they begin a nightmarish performance.

A wild shriek is heard from the orchestra and the monstrous antics along with the savage, grotesque measures of this dance begin.

Infernal Dance of King Kastchei



(Stra-vin-sky wrote with flare)

(Cre-a-ting sounds that scare)

(His mu-sic says be-ware)



(The dance of Kastchei is an eerie nightmare!)

The dance becomes frenzied, then Ivan remembers that he has the magic feather which he waves three times. The Firebird returns to cast her spell on the terrible Kastchei and his troupe. She rescues Ivan and the one he loves. And she lulls the troupe to sleep with a hypnotic melody.



The Berceuse begins as veil-like harmonies descend upon the instruments of the orchestra. The harp begins with a rhythmic, ostinato-style accompaniment. Then the bassoon enters with a magic lullaby. This cradle song is surrounded by weaving harmonies in the upper voices of the orchestra, and works as an exquisite transitional device that leads to the final movement of the suite.

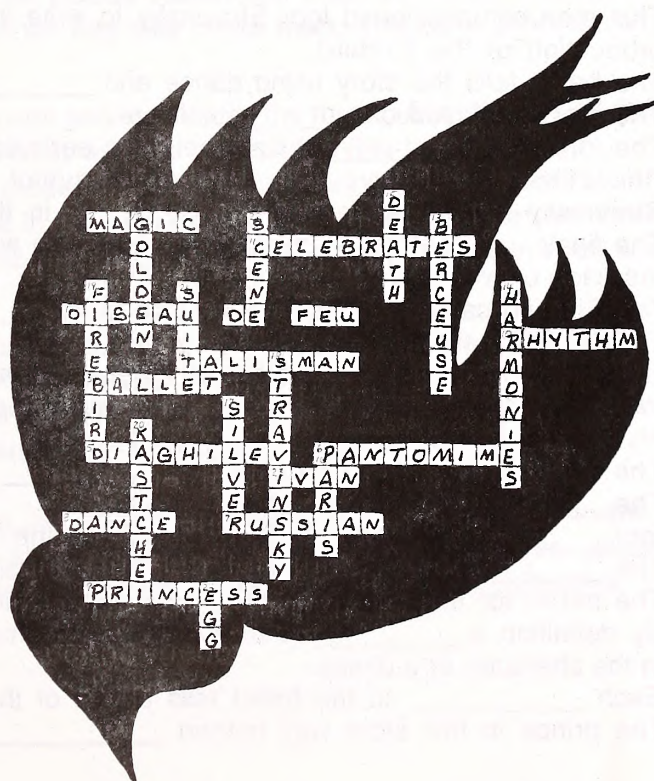
With Kastchei and his troupe asleep, the Firebird helps Prince Ivan find the egg which contains the evil powers of the king. The Finale first celebrates the breaking of the egg and then the marriage of the royal pair, Ivan and his lovely Princess.

Finale



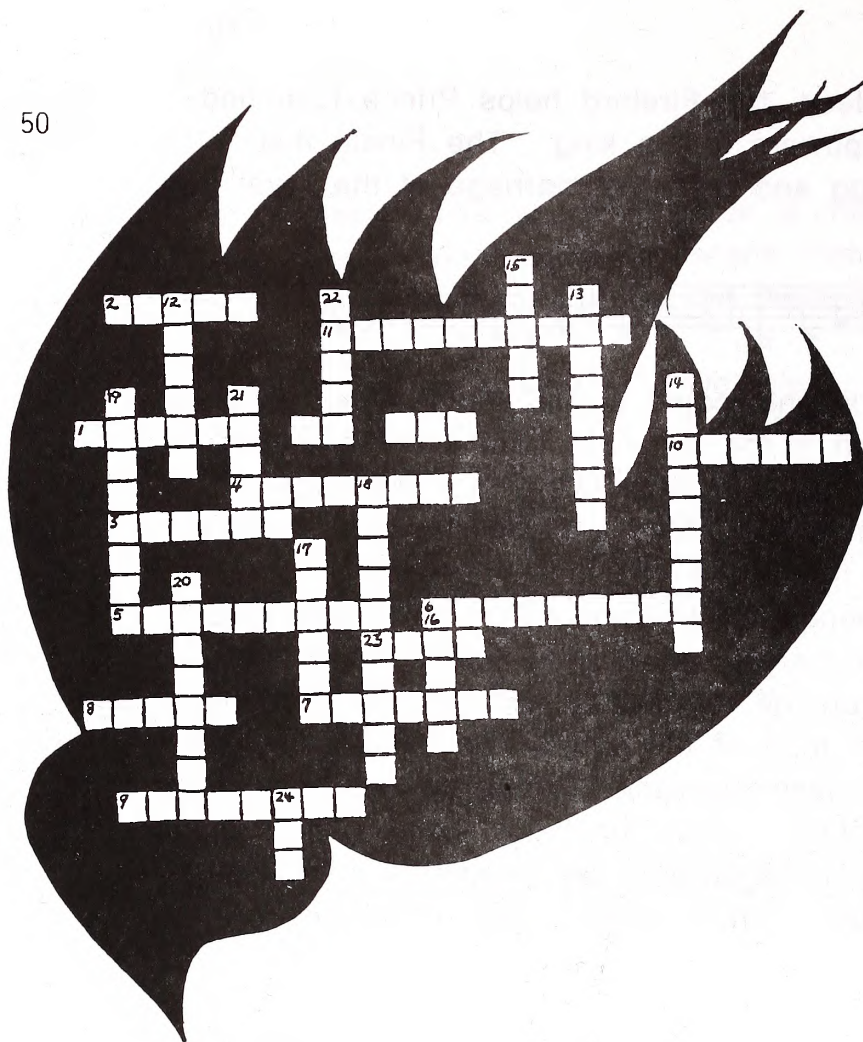
With the death of Kastchei, the knights come to life and the princesses are freed. A horn sounds as if far off in the distance, from a hill in a dream. The song it sings is that of an ancient Russian folk-tune. On stage wedding preparations are being made. The horn melody is then repeated and is variously transformed as the scene becomes increasingly more splendid and the orchestra responds to the celebration with sonorities that rise one upon another. The dramatic conclusion occurs when Ivan and his bride, she dressed in white ermine robes that trail the depth of the stage behind her, advance to the front of the stage. The folk-tune is now heard in an odd rhythm with clashing harmonic textures in the brass that suggest an archaic and noble fanfare and the ringing of bells. There stand the royal pair, Prince and Princess, as beautiful as a sunrise. The final chords symbolize gates that swing open to receive the couple and to protect them from evil.

This is an answer key to the cross word puzzle on the next page which can serve as a quick review of the facts about the composer Igor Stravinsky and his work entitled *The Firebird Suite*.



Firebird Suite

Crossword Puzzle Clues



1. The French title for the Firebird is "_____".
2. The brilliant red bird left behind a _____ feather when she was released.
3. The composer wrote the music for a _____ performance.
4. The feather which Prince Ivan kept proved to be a _____.
5. This man commissioned Igor Stravinsky to write the music for his ballet production of the Firebird.
6. The ballet tells the story using dance and _____.
7. The story is based on _____ folklore.
8. The Infernal _____ of Kastchei uses eerie sounds to depict the evil ogre.
9. Prince Ivan fell in love with the most beautiful _____.
10. Stravinsky used a variety of _____ in this suite.
11. The finale _____ the release of all who were held by Kastchei and the marriage of Ivan and the princess.
12. The Firebird came to Kastchei's domain to eat _____ apples from the tree.
13. This French word means lullaby: _____.
14. Stravinsky's _____ color the Firebird with sound.
15. When Prince Ivan broke the (24____) it caused the _____ of Kastchei and his evil power was gone.
16. The Firebird was first performed in _____ in June 1910.
17. The _____ tree bore golden apples.
18. Igor _____ was the man who wrote the music for this ballet.
19. The _____ appears in many old Russian tales.
20. The music for the Dance of _____ reveals his evil powers.
21. By definition a _____ is a musical form consisting of several movements in the character of a dance.
22. Each _____ in the ballet tells a part of the story.
23. The prince in this story was named _____.

Activity A

Learning Through Listening

- Objective:** Students will listen to the *Infernal Dance of King Kastchei* movement from the *Firebird Suite* using their imaginations to visualize the monsters of Kastchei's troupe and even the sorcerer himself, along with the movement of the dance for this scene in the ballet.
- Materials:** Recording of *Firebird Suite*, the *Infernal Dance of King Kastchei* movement
Blank mask forms...can be white paper with eye holes drawn on it
Markers, natural objects such as gravel, broken sea shells, pine straw, feathers, crayons, glue, string or yarn of various colors (preferably dark colors), scraps of color paper and scissors or exacto knives.
- Procedure:** Many students do not have the experiences needed to relax and listen and let their imaginations take play. After preparing the children with the story synopsis, darken the room and listen to the '*Dance of Kastchei*'. Listen again.
After this repeated listening, ask the students to imagine this scene:
- the dark grotesque and savage appearance of Kastchei
 - the hideous and scary appearance of his troupe of monsters
 - a wild frenzied dance that exhausts these evil characters
- Ask the class to make a list of adjectives that they can use to describe what they have heard. (Put these descriptive words on a chart that they can refer to when they later create monster masks.) Be sure the students can explain their choices. They can use a Thesaurus if you have access to one!! It is good experience and gives them a tool they can use later in their writings.
- If their list of adjectives did not include colors, add these to the list. Let the students select the colors and tell why they chose them. This same process can be done with 'shape' words.
- Ask them to discuss what sounds and techniques the music used that helped them "see" these images. Why? What was the composer trying to do with this orchestration? Are these modern high-tech monsters or are they primitive and barbaric? How far back in Russian folklore would they imagine that these characters began? What was the purpose for having fairy tales with such scary elements in them?
- Listen again, even if a second class time is needed, and let them create their monster masks. Keep the music playing throughout the activity. If they are unsure, assign them to small groups. These masks can be used for Activity B, so it is a good idea for each student to have one.
- Suggestions for an adjective list: gross, grotesque, menacing, evil, sinister, dark, eerie, ugly, terrible, awful, dreadful, ghastly, ghostly, horrible, shocking, intense, frightful, fearful, severe, strong, intimidating, hideous, offensive, scary, fiendish, diabolical, infernal, devilish,.....

Activity B**Learning Through Creative Movement**

Objective: The students will create a dance that depicts the characters and the plot of the story for the *Infernal Dance of King Kastchei*

Materials: Recording of *The Firebird Suite, Infernal Dance of King Kastchei* movement
Open space, or space that can be used in a classroom setting
Small groups of students assigned by the teacher or selected by lead students
Masks from Activity A, plus a mask for the Firebird, Prince Ivan, and the Princess
Video Camera to record the student's choreography

Process: Play the theme for this movement and learn the words that accompany it

Assign groups of students to be the "monsters" and Kastchei

Assign a student to be 1) Prince Ivan, 2) Firebird, and 3) the Princess

Play the recording of the *Infernal Dance of King Kastchei*, and have each group indicate to you (by raising their hands, or holding up their masks, etc.) when they hear the theme in this movement

Discuss the plot at this point in the ballet, and help them choose levels and directions for their dance (assist each group as needed)

Give them approximately twenty minutes to complete their choreography, some may need more time and others less, you can use two class periods if the need for extra time occurs

Let each group perform for the others.....Ivan, the Princess and the Firebird will perform with all the groups

Video tape their "mini-ballet" movements and let them share these with their classroom teachers (If you need assistance, you can usually find a teacher or an assistant that will be willing to video while you function as director)

The next class period(s) can be used to review the video tape, discuss the differences in each group's interpretation of the music, and how they decided what they would do

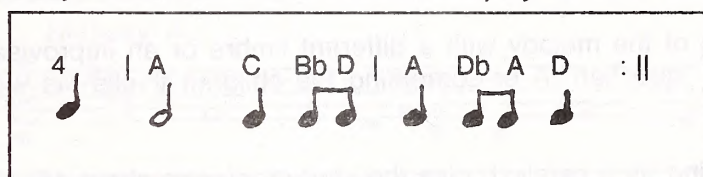
Activity C

Learning Through Imitation and Improvisation

Objective: Students will use the instructional technique of playing instruments in a question and answer style to create their own musical forms while using the basic elements of the musical theme of the *Berceuse* from the *Firebird Suite* by Igor Stravinsky.

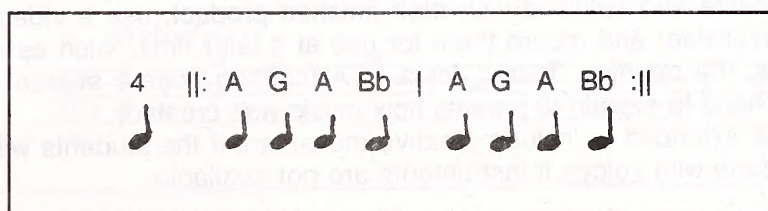
Materials: Soprano Recorders (or Melody Bells, Resonator Bells).
Bass Xylophone, Bass Metallophone, or an instrument that will have a contrasting timbre to accompany the recorders or melody bells.
Charts for Ostinato Pattern
Charts for Bassoon Melody that is heard near the beginning of the *Berceuse*

Process: Teach the melody line for the theme the bassoon plays in the *Berceuse*



(Sing: Sleep now close your eyes go to sleep)

Teach the ostinato pattern that you hear all through the music



(Sing: Close your eyes and slum- ber gent- ly)

After students have learned both parts and have had enough time to feel comfortable playing them, divide the class into three groups with about 9 - 10 students in each group.

Discuss with the whole class the task that they are to do: They are to create their own lullaby, cradle song, or *Berceuse* using the elements that they have learned to play from Stravinsky's composition by the same name.

- 1) Decide who shall play the ostinato and what instruments they want to use to play that part.
- 2) Decide who shall play the melody they have just learned...the theme from the *Berceuse*.
- 3) Decide whether they want to imitate that theme on other instruments or to create variations of that theme to use on other instruments, or both in some combination or pattern.
- 4) Decide what form they want to give their composition:

They can choose from any that you have studied...or you can give them examples:

IE: A B1 A B2 A B3 A
 A A B1 B2 A A B2 B2
 Introduction (They create) A B A B A Coda (They Create)

Where A = the bassoon melody transposed to accommodate the instruments and

Where B = the imitation of the melody with a different timbre or an improvisation based upon the tonality of the "question" A or something the children thinks fits well into their pattern.

- 5) With the teacher acting as a catalyst, give the student groups about 15 - 20 minutes to get organized and to rehearse a little. Then stop the planning sessions and ask each group to tell what they have done thus far.
- 6) If a group is having difficulty...of any nature...let the class help them out with positive direction, constructive criticisms, and motivational conversations (Students will usually respond well to peer tutoring.)
- 7) Go back into groups, let them have ample time to prepare to perform their compositions, then set the classroom climate for "performer" and "audience" action and let them show off their composition.
- 8) If they are comfortable and satisfied with their finished product, use a video tape (or audio if video is not available) and record them for use at a later time, such as music for a parent-volunteer tea, the opening "music" for a PTA meeting (where student composers can be on hand to explain to parents how music was created).
- 9) This activity can be extended to include creative movement if the students wish to do so, and can also be done with voices if instruments are not available.

Note:

This movement from the Firebird is very hypnotic, and using the techniques of ostinato playing with a melody line and experimenting with different forms will allow students to apply some of the knowledge that they have learned throughout their music classes. Stravinsky's composition is of a length that seemed to accommodate not only the attention span of the students, but the time-element allotted for music instruction with a specialist. This cooperative learning project took four class periods (each 45 minutes long) to complete with fifth grade students.

Activity D

Learning with Listening Guides

Objective: The student will follow the listening chart to interpret the structure of the *Finale* for the *Firebird Suite* and analyze why the composer used variations of melody to conclude the ballet.

Materials: Charts for the three melodies heard in the *Finale*
Overhead chart for the diagram of the *Finale* (see next page)
Recording of the *Finale* for the *Firebird Suite* by Igor Stravinsky

Process: Play the three melodies that are heard in the *Finale*.

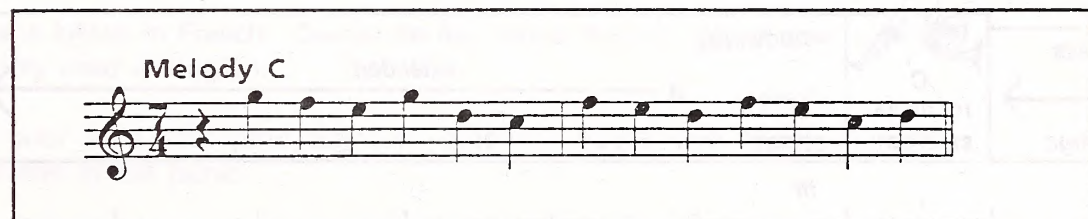
1



#2



3



Sing these in a comfortable range, and have the students decide how they are similar and how they are different.

The chart guides the listener through the movement and indicates where the melody #1 and its variants (#2 and #3) occur.

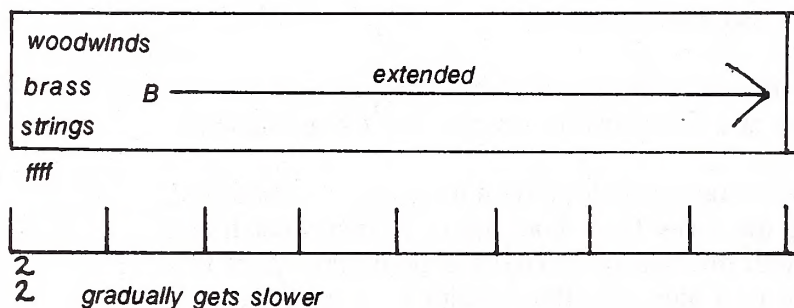
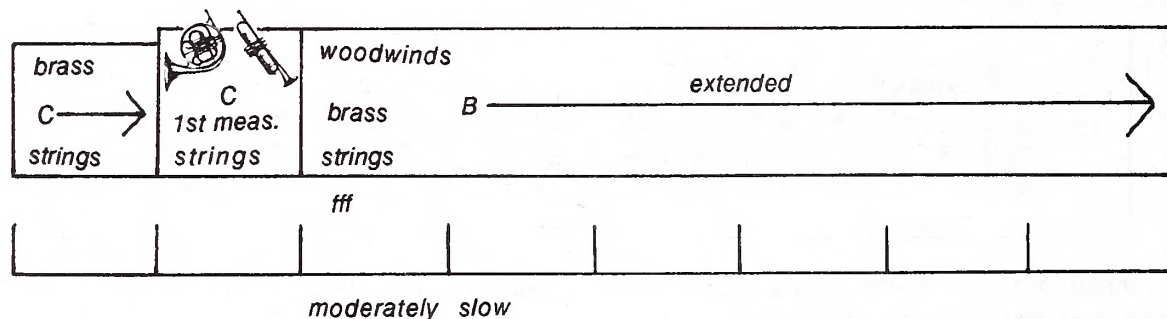
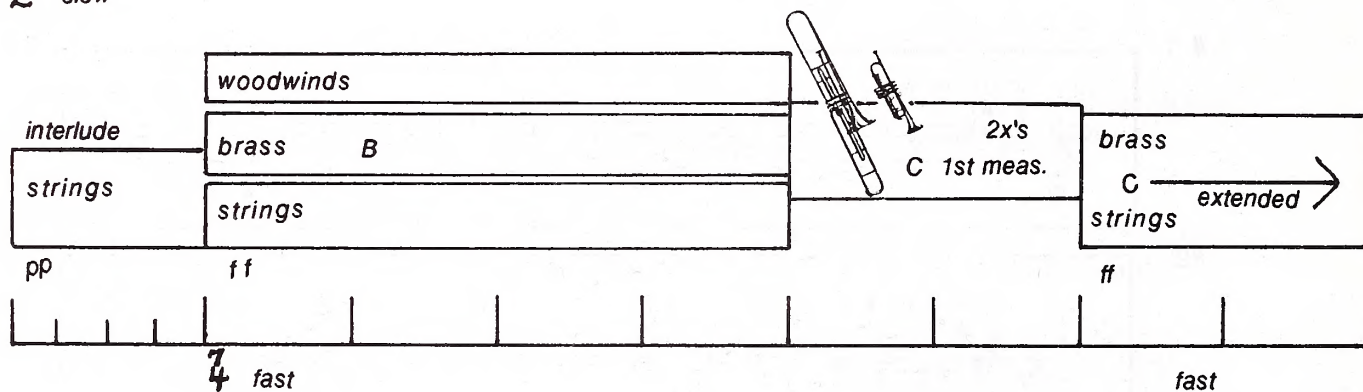
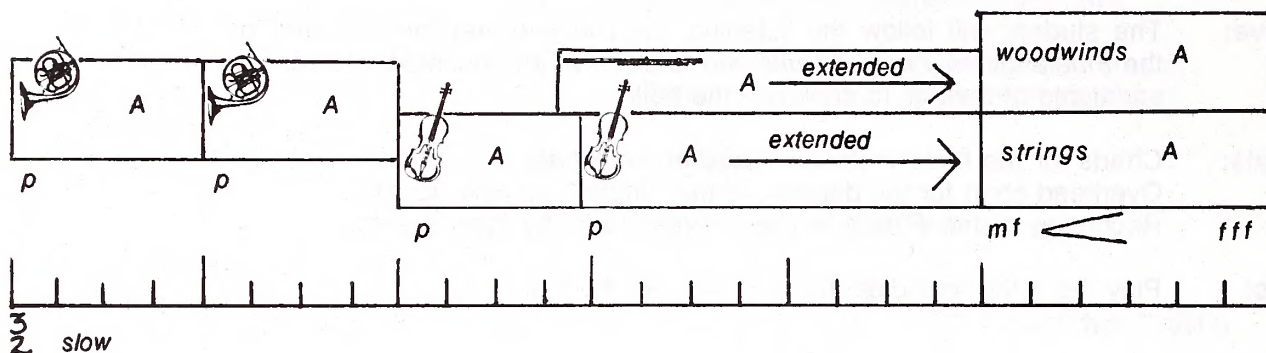
Listen several times to be sure they are following the development of the movement, then take a close look at the dynamic levels and the tempo markings.

Let the class decide why a composer uses variations on a melody? How does this style of composing help to bring the ballet to its conclusion? What other things might the composer have done with this section to create a grand final point to his composition? Is it important in a story like the *Firebird* to have a fanfare at the end? If so, Whyif not, Why not?

Firebird Suite

Finale

Igor Stravinsky



Ideas for Learning Through Curriculum Coordination

The Firebird by Igor Stravinsky

The Firebird retold by Robert D. San Souci
pictures by Kris Waldherr

PRE-READING:

Brainstorm definitions of fact and fiction. List examples.

Read several old Russian Folk Tales:

The Turnip Alexei Tolstoi

My Mother is the Most Beautiful Woman in the World
Becky Reyher

POETRY:

List images of light v. dark. Use these to write a cinquain.

Describe the flight of the Firebird. Write a Haiku.

SCIENCE:

Trace use of images of light/dark, day/night. Explore the use of colors to reflect images.

How do sounds reflect emotions?

LA SKILLS:

Draw a T Chart. List and compare the elements of good v. evil.

Berceuse means lullaby in French. Oiseau de feu means firebird. Make a list of other foreign words commonly used in English.

Find uses of color as a descriptive element: greenery, purple robe, black whirlwind, golden light, or the colors at the picnic.

"His touch will turn you to stone." Find other examples of figures of speech in the story.

SOCIAL STUDIES:

Elements of magic. Research the influence of magic on society.

Explore the heritage of the Russian Folk Tale.

MATH:

A common element of the fairy tale is the use of threes and sevens.
Find examples in this story.

Write a word problem with 13 beautiful princesses, a tree, and golden apples.

Use fractions to analyze the bars of music.

SOCIAL SKILLS:

Pantomime the Firebird's dance, or the prince capturing and then releasing her.

What mood does the lullaby create? What gives you a soft restful feeling?

PADEIA QUESTIONS:

If you had a magic feather, how would you use it?

How is the Firebird like a Phoenix reborn out of the ashes?

What would have happened if they had not been able to break Kastchei's soul inside the egg?

What would our world be like without goodness?

WRITING:

Journal entry: How would you feel if you were Princess Elena and you were being held prisoner by the wizard?

If you were given a magical feather to use in time of danger, when would you use it?

You are the firebird. Describe your flight.

You are in the mysterious garden. Describe what you see, taste, smell, and feel.

Using a Venn Diagram, compare the firebird to a woman.

Write a different ending to the Firebird. What if the magic water makes the dragon stronger, not weaker?

PRODUCTS:

Interview a dancer
Design a Book Jacket
Create a Mobile
Write Riddles
Draw a Jigsaw puzzle

Diorama
Rebus Story
Picture Dictionary
Journal
Fact File

These ideas were contributed by:

Mrs. Lise Holt, Teacher AG
Morrisville Year-Round Elementary School
Morrisville, North Carolina

Ideas for Special Education Students

for teaching a unit of study with the
Firebird Suite by Igor Fyodorovich Stravinsky

1. Learn the story of the *Firebird*. Write your own short skits and role play the various characters from the skits.
2. Listen to the different parts of the symphony. Discuss feelings. Draw pictures of the way that the different parts of the symphony make you feel. Discuss ways that the different parts of the symphony make you feel. Role play various feelings and have your class mates try to guess your feeling.
3. Research and read about Igor Fyodorovich Stravinsky. Write a short biography about him. Perhaps dress up in costume as he would dress to give your oral report.
4. Research and read about the Russian ballet manager, Serge Diaghilev. Write a short biography about him. Write about how these two men worked together to make the *Firebird*. Role play the making of the ballet.
5. Research and read about what a firebird is and where the name for the ballet may have originated.
6. Produce your own ballet. After gathering all the information about *Firebird Suite*, create your own dances, skits, costumes, etc., and star in your own ballet. Video tape the performance.
7. Read the story The Firebird retold by Robert D. San Souci. Look at the illustrations by Kris Waldherr. Use this story to help with skits and role playing.
8. Talk with students about the story of The Firebird. Ask them whether they would try to save the Princess Elena or if they would leave the garden before Kastchei returns. Get them to state both orally and written their reasons for their choices. Also, discuss choices and consequences. What were the choices and consequences in this story.
9. Compare this story to other fables, folktales, fairy tales, etc. that the students have read. Read other folk tales, fables, and fairy tales. Compare and contrast these to the *Firebird*.

These ideas were contributed by:

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Morrisville Year-Round Elementary School
Morrisville, North Carolina

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Resources

Educational Record Center, Inc., 3233 Burnt Mill Drive, Suite 100, Wilmington, NC, 28403-2655, (919)-251-1235, 1-800-483-1637, Fax 1 919-343-0311

Video: Catalog # 3CU 6907V (Cost \$40.00)

Title: More Favorite Music Stories Volume 1 (30 minutes)

Title Contains Hansel and Gretel & The Firebird, VHS Tape and Guide

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Robert D. San Souci, The Firebird, pictures by Kris Waldherr, Dial Books for Young Readers, 375 Hudson Street, New York, New York 10014, (\$14.00), 1992.

Art Work for the Firebird Characters:

The Firebird

Ivan Tzarevitch

Princess Elena

King Kastchei the Deathless

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